musical
COURIER

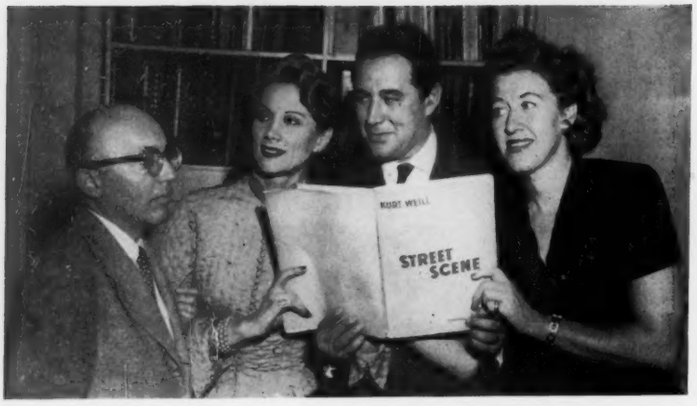
Managers View the Scene

Old vs. New In Stringed Instruments

Premieres In London And U. S.

NOVEMBER 1, 1949
25 cents

FRANK LA FORGE. Eminent Composer-Pianist And Voice Teacher



ARTISTS AND COMPOSER . . . Kurt Weill confers with (l. to r.) Dorothy Sarnoff, Norman Atkins, and Polyna Stoska before their appearances in his Street Scene at Lewisohn Stadium and Hollywood Bowl this summer. Mr. Atkins will give recitals at Kaufman Auditorium, New York, Dec. 10, in New Haven, New London and Boston. On Dec. 15 and 17 the baritone will take the part of Don Carlos in Ernani at Bob Jones College, Greenville, S. C. *(Photo—Ben Greenhaus)*

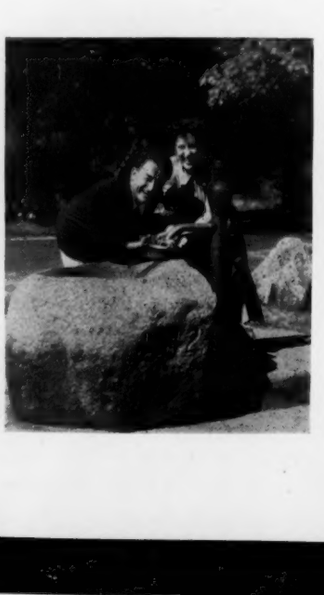
FOR FURTHERANCE OF CONTEMPORARY SCORES . . . The Friends of New Music, Portland, Ore., an organization headed by Henri Arcand, pianist and manager, launched their initial series with a program played by (seated) Lillian Pettibone, pianist; Agnes Rast, mezzo-soprano; (standing) Maud Sardam, Amy Lee, pianists; Milo Wold, violinist; and Mr. Arcand. *(Photo—Mel Junghans)*

HONORIS CAUSA . . . Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music, receives the degree of Doctor of Music at the University of Western Ontario, London, Ont., Canada. *(Photo © London Free Press)*

Timely Tonal Doings

HERBERT JANSSEN as Wotan in Die Walküre, a role he will sing with the San Francisco Opera Company in the Los Angeles performance. The Metropolitan baritone was heard as Kurvenal in Tristan und Isolde during the San Francisco Opera season.

QUEENA MARIO IN ROME with her students, Eloise Degenring, on the left, and Angela Brama. Both pupils are now studying at La Scala School. *(Story page 23)*



VACATIONING PRIMA DONNA... While on a holiday on Cape Cod, Astrid Varnay, noted Wagnerian soprano of the Metropolitan Opera, shows a fellow vacationist, J. Albert Fracht, conductor of the Charleston (S. C.) Symphony Orchestra, some fine points in the operation of a watering trough at a Hyannis crossroad.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

MANAGING EDITOR, R. M. KERR

ASSOCIATE EDITORS
MARY CRAIG, RENE DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS
WILLIAM A. TAYLOR, RADIO; HENRY W. LEVINGER, FOREIGN

CONTRIBUTING EDITORS
HAROLD C. SCHONBERG, LEON CARSON, BERNICE FROST, HENRY HARRIS
SCOTT J. SAUNDERS, PRODUCTION; DOROTHY BERSIN, PUBLICITY

CHICAGO HEADQUARTERS:
René Devries and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 7-6110
Harrison 7-5804

PACIFIC COAST:
LOS ANGELES-HOLLYWOOD AREA: C. Sharpless Hickman,
701 Ocean Ave., Santa Monica, Calif. Santa Monica 44511
SAN FRANCISCO BAY AREA: Mrs. Francis H. Redewill,
1675 Euclid Avenue, Berkeley 9, Calif. Phone. TH. 3-10760

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.
Business Representative
Harriette Wolffers, 197 Commonwealth Ave., Boston 16, Mass.
Phone, CO. 6-6905

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 5426
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, Avenida Bolivar, 213

LONDON, ENGLAND: Arthur Notcutt, British Representative,
32 Maresfield Gardens, Hampstead, London N. W. 3.
AUSTRALIA: Dr. Alphons Silbermann,
87 Ocean St., Woolahra, Sydney, N.S.W.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM, Francis De Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau.
HUNGARY: Frederic Sandor, Kresz Géza-utca 17, Budapest V.
ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
ISRAEL: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.
JAPAN: Viscount Taktoshi Kyogoku,
9 Onden 1 Chome, Shibuyaku, Tokyo.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK NOVEMBER 1, 1949 No. 3198

IN THIS ISSUE

Trends of the Day: An Editorial . . . 3
Facing the Music: Some High Points in Tonal Art By Harold C. Schonberg . . . 4
What—If Anything—Is Wrong with the Music Picture?—Some Managers Give Their Views . . . 5, 10
Rare Strings of Yesterday and Modern Counterparts By Mary Craig . . . 6, 7
Covent Garden Premieres Opera by Bliss By Arthur Notcutt . . . 8
UNESCO Conference Ends in Paris . . . 8
Koussevitzky Has Ovation in Brazil By Ceicao de Barros Barreto . . . 9
Radio: Telephone Hour Marks 500th Program By William A. Taylor . . . 10
Silhouettes: Opera Singer in 25th Year as Teacher By Mary Craig . . . 11
The Dance: Sadler's Wells and Ballets de Paris Bow By Rosalyn Krokover . . . 12
Mary Garden Opens Tour; Detroit Opera Season . . . 13
Chicago: Symphony Year Begins under De Sabata By Réne Devries and Dosha Dowdy . . . 14, 15
San Francisco Opera Fetes Merola's Anniversary . . . 15
New York Concerts: Orchestras Get under Way . . . 16, 17
Musical Jottings: Activities of the Artists . . . 19
Charles Ives Honored on 75th Birthday . . . 20
New Publications and News of the Publishers . . . 22, 23
Bernice Frost . . . 24; Music for the Teacher . . . 24
Up and Down the Guild Keyboard . . . 25
Events in the Schools and Studios . . . 25

Signs of the Times

What importance the following phenomena have in showing the present status of the tonal art, it is not always possible to say. Nevertheless, they are presented here for whatever they are worth:

The first session of the 81st Congress ended with an informal song session by a group of members, perhaps indicating relief at the prospect of going home.

President Truman said that he was in favor of increasing taxation next year, in order better to balance the budget.

• • •

The New York Philharmonic-Symphony made public its financial statement for 1948-49 (deficit, $43,975) and admitted rather sadly that it had paid out $109,420 to the Government for Federal taxes during this period. According to Charles Triller, chairman and president of the Philharmonic, "the constantly increasing expenses . . . and the difficulty of financing these . . . is causing serious concern . . . to orchestras throughout the United States."

• • •

The Brooklyn Symphony Orchestra, which has been a long time a-borning, and last season played a trial concert, reported that it probably would not be able to give its season, as announced this year. Brooklyn business leaders and others have not responded in sufficient numbers to the campaign for $50,000, deemed necessary to go on with the series.

• • •

The Columbus (Ohio) Philharmonic Orchestra has suspended.

Those Union Issues

A charge that James C. Petrillo, president of the AFM, had "violated the Taft-Hartley Act" was filed on Oct. 17 with the National Labor Relations Board by the attorney for the Boom Electric and Amplifier Co., Inc., which holds the franchise for Musak wired music for Cook, Lake, Du Page and Will Counties, Illinois, and Lake County, Indiana. The allegation was that Mr. Petrillo had threatened to call a strike among orchestras at ten leading Chicago hotels and restaurants last July 22 unless these establishments stopped using "wired music" on which a local of the AFL electric workers had been employed; that the AFM wanted musicians instead of electricians to handle the wired music, and demanded that the company stop employing seven record players for this purpose.

• • •

A five-year contract was signed by which three television chains, NBC, CBS and ABC, agreed to rates for use of ASCAP music, retroactive to Jan. 1, 1949. They are reported approximately those in force for radio use, plus ten per cent. Meetings on the matter had stretched to nearly a year, and it was said that the DuMont Network would follow the example of the others.

• • •

The Lemonade Opera Company, which made an artistic series of productions on a "shoestring," as it were, using the parish hall of a Greenwich Village church, and eschewing an orchestra and other union adjuncts, was recently compelled to "call it a day." Report is that they were faced with union demands, notwithstanding.

Technological Development

A change in the radio field is that NBC and CBS have joined the other two national networks, ABC and MBS, in permitting transcribed broadcasts to be made on a large scale. The practice of recording programs in advance has been growing, and is said to be favored by many of the performers. It enables them to do their work in a more leisurely way, and in some cases to be "in two places at once." (The conflicts in appearances by singers in concert, opera and radio may consequently be reduced.)

In many ways the music world and its allied ones of transcription and broadcasts, are being shaped by events in the national economy. But what the final results will be, only Time can tell.

• • •

TV Travels South

The first television transmitter in Brazil was recently purchased by Dr. A. Chateaubriand, newspaper publisher, and shipped from this country late in October. It was sold by the Brazilian affiliate of the International General Electric Co. for a sum estimated at about $600,000, apart from the cost of other equipment to be installed. The transmitter will be set up on Sugar Loaf Mountain and is scheduled to be in operation within four months. The station, to be known as Radio Tupi, is a pioneer in South America. It is expected to be followed by installations in other countries of Latin America, where the latest developments in the electronic field are spreading with great rapidity, it seems.

This heralds possibilities of a new kind of entertainment in America *del Sur*. It is a portent that—for better or worse—the visual has joined the auditory sense in the broadcasting of lands below the Equator. In Argentina and Mexico the television developments are reported still in an "experimental state," with no commercial stations built as yet. At any rate, the cloistered *hacienda* is due to be invaded—and not only through the ear.

AT FOURTH ANNUAL UNESCO CONFERENCE, in Paris, Sept. 19 to Oct. 5, Dr. Howard Hanson, left, composer, director of the Eastman School of Music, and adviser to the American delegation, discusses objectives with Dr. L. H. de Azevedo, head of UNESCO music division. *(Story on page 8)*

ON THE COVER

Frank La Forge, composer-pianist and eminent voice teacher, is one of America's outstanding musicians. He has been accompanist and assisting artist for Marcella Sembrich, Schumann-Heink, Gadski, Matzenauer, Lily Pons and others, and is the composer of many songs including Hills, Song of the Open, Window Pane, as well as over forty sacred songs, and transcriptions which have been sung by Lily Pons. Among his many artist-pupils are Walter Cassel of the New York City Center Opera, Thomas Hayward of the Metropolitan Opera, and Rosa Canario, also of the City Center. (Photo by Walter Cassel.)

Vol. CXL, No. 6
Whole No. 3198

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.50—Europe $4.50.

Seventieth Year
November 1, 1949

FACING THE MUSIC

By Harold C. Schonberg

In one of his books—*Philosopher's Holiday*, I believe—Irwin Edman writes of an evening spent among musical friends. During the course of conversation there arose a controversy over what were the unquestionably great moments in music. Professor Edman, who dearly loves good conversation, gleefully relates that the discussion went on for hours, but he neither gives a bill of particulars nor more than hints at the conclusions.

The topic is interesting and ever with us, like those desert island lists one used to compile. What would you take with you if . . . ? Shakespeare, Dante, the Bible, Beethoven and other eternal verities are always dutifully mentioned, together with some equally sensible suggestions like a guide to practical shipbuilding. I have always suspected that the question is asked not because A is especially interested in the actual choices of B, but because A is more interested in what kind of a mind B has; and the list drawn up by B is more revealing testimonial to his cultural background than any amount of fine esthetic conversation would be.

BUT what, really, *are* the great moments in music — the moments that make the hair stand up, or the eyes tear, or the heart melt; the moment, one or two or ten seconds in duration, that achieves the absolute perfection for which all creators search, and simultaneously clarifies for the listener the mystery of beauty? I'd certainly nominate, as one example, two measures in the *Sanctus* of Bach's B minor Mass. Bach opens the *Sanctus* with a restless Largo, female voices spiralling up in triplets, male voices puncturing the D major tonality with a few enharmonic tones. There is an air of unease, a few threads of anticipatory melody, a hint of what is to come. And then, triumphantly thundering from the bass section, while the rest of the chorus holds a sustained tone, comes the shout: *Sanctus, Dominus, Deus, Sabaoth*, with the final phrase, *Sabaoth*, not on A natural, as one would expect, but on A sharp. The effect is overwhelming, and I can never hear those two measures without a feeling of tremendous exhilaration.

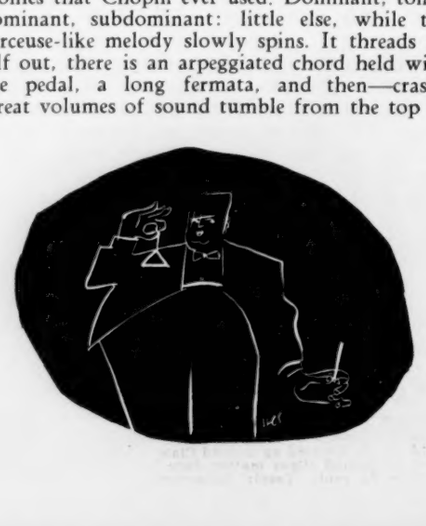
Also on any list should be the coda to the first movement of Beethoven's Ninth. Beethoven has spent nearly the whole of the first movement wrestling with an Adversary. The exertions are titanic, the final issue is in doubt. He comes to a temporary rest, perhaps for a breathing spell (at measure 505, my score tells me). Oboe, clarinet and bassoon pipe out a despairing call. The strings follow, and all is hushed. Beethoven gathers himself for a mighty effort. Bassoons, cellos and basses pick up (at measure 512) that terrifying, chromatic ostinato figure, horns counterpoint it, and soon the whole orchestra is heaving in a frenzy, not coming to rest until the emphatic, stamping motto concludes the movement. To me, that ostinato figure and the next twenty-seven measures are about the most awesome things in music: the ground slips and great chasms spring open. To such an accompaniment will the Day of Judgment arrive.

Beethoven is remarkably rich in unforgettable moments. One thinks of the slow movement of the op. 131 quartet, the variation where the cello for no good reason goes into that curious, mysterious and so completely satisfying sixteenth-note figure; or the hard, driving, shrieking B flats that the chorus has to sing in the *Et Vita Venturi* of the *Missa Solemnis*. Did Beethoven purposely write those impossible notes to remind the chorus how circumscribed were their human limits, how futile their aspirations? Probably not, but one likes to think so. And, also in the *Missa Solemnis* is the *Gratias Agimus* — those sixteen measures from the point where the tenor enters to that where the Chorus takes up. Beethoven never wrote a more tender melody, nor did he ever blend solo voices to sound more like angels.

Nearly every moment in Mozart's greater compositions is unforgettable, and it is hard to single any out for particular mention. For personal reasons, though, I immediately think of the Trio in the second movement of the C major String Quintet. The movement is a minuet: one of those happy, innocent dances, with an under-tone of tragedy, typical of Mozart. It is in C major; the Trio starts in F, but a few adroit modulations bring it to C. Suddenly (I notice that the word "suddenly" comes up often. Perhaps part of what makes a great musical moment is the quality of unexpectedness)—suddenly, in complete contrast to the previous sad mood, the violins begin a bouncing melody, still in C, until a G sharp, by the simplest of modulations, throws it into A minor. There is nothing here that a student could not duplicate, and, looking at the score, one wonders what makes its magic. For that G sharp is sheer magic, and it puts a naïve melody on the threshold of tears. In their balance and sweet loveliness, those few measures are moments of musical revelation. Mozart also wrote something similar in the trio of the Clarinet Quintet, where the solo instrument breathes a melody of haunting perfection. One other moment: the D minor Piano Concerto, first movement, a pair of measures (252-253) where the piano leads into the orchestral restatement of the first theme. Just two measures, but such compression! How many other examples in music could be cited to match that relentless and decisive upward figure?

IF I had to single out a few measures of Chopin, who was a master of those unexpected thrusts which lend enchantment to melodies, the ending of the F major Ballade would come first to mind. Other things, though, would claim attention, such as that wonderful E flat in the penultimate measure of the F major Prelude. There is also a spot in the F minor Concerto which is a flashing moment, that spot being a little transitory passage where the piano goes purling up in a C minor arpeggio and, at the top of the run, ends up square on a D major chord without preparation of any kind. The effect is a tonal glint like the sun on a rising butterfly's wings.

But to get back to the second Ballade. It begins with about the simplest melody and harmonies that Chopin ever used. Dominant, tonic, dominant, subdominant: little else, while the berceuse-like melody slowly spins. It threads itself out, there is an arpeggiated chord held with the pedal, a long fermata, and then—crash! Great volumes of sound tumble from the top of the piano and rebound back. Everything that is pent-up in Chopin is released in a few chaotic outbursts. Presently these subside to a chromatic muttering, and the rocking first theme comes back. It does not have its original simplicity, though; it wanders into various keys. Then there is another upheaval, under which a tern bass melody begins to form itself. A long, descending trill, followed by the coda: one of the most exciting that Chopin ever wrote.



Why, at this point, does nearly every pianist let his fingers overpower his brain? The coda is not marked *presto con fuoco*, like the previous section, but *agitato*. It loses everything when played as a helter-skelter jumble of notes. What is needed is a firm, inexorable quality that builds up to the last, frantic, suspended fortissimo chord. Chopin arrives at this chord, and he marks a hold (to which few pianists pay much attention). Now what? A tired, whispering echo of the opening theme, in A minor instead of F, but again nothing except the simplest diatonic chords ending pianissimo, all passion spent. These final eight measures, elegiac and resigned, are one of the psychological master strokes of music. They subtly relieve the tension, not triumphantly but questioningly, pleadingly, sorrowfully. They are one of the most heartbreaking cries of pain to be found in music.

IN Bartok's Fourth String Quartet there is an entire movement, the short prestissimo, played with mutes and featuring a continuous glissando motion, that is on my list of great musical moments. Nor can one readily forget the tiny bit of nature painting in the Third Piano Concerto, where the writing suggests as well as poet or painter ever did the fields and forests at night. Compared to this delicate and extraordinary section, the nature-painting of Sibelius and Wagner is in reds, whites and blues. One might also cite, as an unforgettable instance of onomatopoeic naturalism, the cat duet in Ravel's *L'Enfant et les Sortilèges*. Or how about the horn calls in the *Royal Hunt and Storm* music by Berlioz? Berlioz is also responsible for a wonderful series of moments in *Harold in Italy* — the second movement (*March of the Pilgrims*) where, after the eight-bar, hymn-like phrases of the pilgrims come the punctuation marks of the horns on an entirely different note than one expects. Indeed, in contrast to many composers, Berlioz has more unforgettable moments than he has great music. Brahms, for instance, is on a steady level of greatness, yet one looks hard for those transcendent, shimmering moments found in Bach, Mozart and the others. If anywhere in Brahms, it comes in his piano music, like that moment in the fugue of the *Handel* Variations where the fortissimo octave F's stride above and below the theme.

Schubert, on the other hand, is packed with great moments as well as great music. Several spots in the slow movement of the C major Symphony makes one temporarily stop breathing, and one can go to nearly any of the bigger songs for idealized lyric inspiration. Outside of Mozart, there never was a composer who could so carelessly and with such prodigality generate musical flashes of comparable insight. Perhaps my favorite *moment musical* in Schubert is measure 88 of the slow movement of the B flat Piano Trio where, with one of the most ravishing effects ever conceived, the great melody that opens the movement aims straight for a D flat tonic chord and suddenly somehow finds itself in a totally unrelated E major. The physiological impact is impossible to describe: it is at moments like these that one feels humble and purified, realizing his unity with the religion of music.

What—If Anything—Is Wrong with the Music Picture?

WITH the new popularity of television bidding for competition with the theatre, opera and concerts, and with various economic trends including high taxation and union demands, the musical art faces an interesting, but in some respects a perplexing, period. Are the more recent inventions—as were recordings, sound films, and radio in the past—destined to extend the sway of music? Or are "flesh-and-blood" performers to face new challenges and competitions? Are concert and opera — those hoary and yet ever new artistic fields—due for a boom as audiences increase?

In view of the conflicting tendencies in the tonal field today, as a new season gets under way and an influx of European artists arrives in the mecca of Western music, American concert and operatic impresarios are faced with new problems.

In order to sound out impressions as to what lies in store for American music-lovers, artists, and managers, in the immediate future, the Musical Courier approached leading business executives in this field and asked their opinion. Here are a few reactions:

Concert Business Has Had Boom

"The concert business has just enjoyed the two greatest seasons in its history; speculation is rife with respect to the present season, and many wonder if the boom will continue," says Frederick C. Schang, president of Columbia Artists Management. "It would be nice to report that the boom is continuing, so let it be said at once that such a statement is nearer the truth than to suppose it has collapsed. A safe prognostication seems to be that while business for the coming season is not quite up to last year's record, it will be ahead of the previous season, also a record up to that time.

"Satisfaction in this state of affairs must be tempered by a realization of how small the concert business is in terms of the whole American amusement industry. It has been stated that the entire annual gross income of all concert artists derived from opera, concerts, radio and orchestral engagements is less than the money taken across the till in the same period by two New York picture theatres (Radio City Music Hall and Roxy). This is so. It is a fact often over-looked because the concert business has a dozen widely publicized headliners who give it a false reputation for great wealth.

Comparing "Dreams"

"The concert business is dismayed by this erroneous impression abroad, and very anxious for everyone to be more aware of its modest financial position. In its correct perspective of smallness it can hope for kind treatment by magazine writers, music critics, advertising solicitors, union lawyers and tax accountants. Maybe some musical enthusiast in the Congress might even introduce a law to support concert receipts. If the local manager in Portland, Maine, engages a $1,000 artist and his expenses run to another $1,000, but the public only buys $1,500 worth of tickets, then the government pays him $500 of rotting potato money. This is a dream farmers had, and it came true.

"There was a dream artists' managers had some twenty years ago, and that also came true, without recourse to government subsidy and taxpayers' cash. The dream was the Organized Audience Plan, which has established concert-giving associations in 1,500 towns and cities on this continent, and is in a large degree responsible for the present stability of the concert field while other branches of the amusement industry are complaining." Mr. Schang believes that this plan has made the North American continent the world center of musical activity, provides annually more than 5,000 concert opportunities, has introduced good music to millions of new listeners and developed the careers of hundreds of young artists.

"How to cope with the latter, aspirants to concert careers, is a major problem for the manager," he continues, "Promotion costs are high, the season-ing period long, ceilings for commissions are established by AGMA agreement, the young artist usually is without financial backing or private means, and there are a great number of them.

"Here again the actual smallness of the concert field is sharply evident. There are a fixed number of opera engagements available, a fixed number of orchestral soloist engagements. Very few of these are open to the inexperienced. This throws the enormous output of our excellent musical schools, conservatories and colleges on the recital market, which absorbs some, but leaves too many frustrated and disgruntled.

Too Many Prizes Today?

"What does not help matters is the increasing number of prize-donating agencies which have arisen in the last ten years. These well-meaning endowments, foundations, business corporations, etc., arrange contests, appoint juries, hold auditions and award prizes to aspirants of their own choosing. The manager is then expected to climb on board and of course sign up the winners and book them each 50 dates. But no new dates are created by selecting prize winners. Any dates gotten must be taken from others, spreading the butter thinner for all.

"Fewer such prizes should be awarded, much higher standards should be required, and the kind of prize offered be radically changed. It should be realized that in a field where the number of opportunities is largely fixed, the greatest service which can be contributed is to award a prize in the form of new, non-competitive, performance opportunities. I am recommending, for instance, that the National Federation of Music Clubs, historic friend of the debutante, award as prizes to their winning contenders tours of thirty dates each before their member clubs, which they arrange. Let the prize cash defray artists' expenses, and let each club pay a small fee for compensation.

"Such a practise will have the salutary effect of giving the young artist experience in a friendly atmosphere, and build his confidence for the later day when he must face the ordeal of professional critics. It would also take the heat off the New York manager, allow him to do a better job for the youngsters already being launched and control overcrowding of the field.

New Times, New Ways

"Changing times have brought problems to the professional local manager, particularly in large cities. The Symphony Orchestra, cornerstone of musical culture, has grown in size, number of appearances, and musical influence, to challenge the local manager for public patronage. At the same time, the development of the Organized Audience Plan in suburban areas has brought competition for out-of-town trade. To meet conditions of this sort, the local manager has obviously got to be expert in choosing artists and attractions which will appeal to the public strongly enough to preserve his business in the face of these competitors.

"Happily things are working out that way," Mr. Schang says, "Neither the Symphony Orchestra, usually operating at a deficit, nor the Community and Civic associations in suburbs, are apt to be able to afford the top-bracket artists who command large fees. The local manager thus has a virtual monopoly of the presentation of drawing cards, and these are usually the only ones he wants anyway. The far-seeing local manager may even be pleased with the trend. The orchestras are advancing musical culture, expanding musical appreciation, introducing new soloists. The Organized Audience Plan is bringing new audiences into the concert hall, educating a vast new public, providing employment for artists he'd lose money on. Many present customers of his competitors are likely in the long run to become his subscribers. Some of the artists they are introducing and promoting will become drawing cards, then he'll book them and make a pot of money.

"Boon" Seen in Organized Audiences

"An article which starts off with a forecast may well conclude with an opinion. The opinion will be expressed by answering a few self-imposed questions. Is not the word 'boom' misapplied to the present condition of the concert business? Is not the estate rather due to legitimate expansion arising from public need? Therefore, may we not expect to continue at present levels, with greater rather than smaller results in prospect?"

Mr. Schang is of the opinion that the answer to this chain of interrogation must be "yes," and he gives six reasons for this affirmative:

"1) The Organized Audience Plan's sensational expansion in the last twenty years. Growth of this plan, firmness of its establishment, is a tribute to its soundness. It brings concert artists to many places at low prices. It provides a stable market. This Plan will continue to flourish because it supplies a need with brilliant effectiveness.

"2) High quality of talent offered to the amusement public. The concert field in competing for amusement dollars is fortunate in having a list of superlative talent in its top, or A level. At the next, or B level, the artists are also superlative, the difference being rather in drawing power than performing excellence. At the next levels, C and D, the difference is most marked, for here the concert field offers a far higher grade of talent than competing fields. Arduous training, a network of great musical faculties, is the answer.

"3) Fanatical devotion of musical enthusiasts. No art is blessed with followers so loyal, hardworking, and so inspired as the art of music. These fans form a solid core of support in every community and spearhead music's advancement in the public mind.

"4) Steady and continuous propaganda for serious music on the radio and through sale of record albums. Success of radio stations largely devoted to dissemination of high class musical programs.

"5) Increasing number of esoteric societies dedicated to uncompromising programs presenting modern composers, American composers, chamber music, reviving ancient masterpieces, etc.

"6) Important position of major symphony orchestras in nation's musical life, and great number of smaller such orchestras being constantly organized, many in very small communities.

"All of the above augurs well for the wholesome development of music in America, and the well-being of those connected with it," is Mr. Schang's comforting conclusion.

NCAC Believes Trends Still in Flux

The National Concert and Artists Corporation did not send in a written response to our questionnaire; however, at a meeting with our editor, Messrs. Bottorff and Levine, the owners of the company and the President and Chairman of the Board respectively, made approximately the following statement:

"Any manager who attempts to answer in detail your series of questions would be treading on dangerous ground. This is not to imply that the questions are either unintelligent or of a misleading nature. It is merely to say that no one at this moment can predict the trend of business in general and the entertainment business in particular in the face of so many unsettled world conditions.

"All we can say is that the foundation is healthy, that the bookings maintain as good a level as can be expected, that the majority of the artists get their just share of engagements, that the local managements are making as good a living as they are entitled to, and that the organized audience plan has been and is thriving, and is still a great source of engagements for artists and for managers."

Costs a Problem

How a non-profit organization regards the present musical situation is summed up in the following statement by Mrs. Anna C. Molyneaux, managing director of the National Music League, Inc.:

"The National Music League is happy to report that bookings have increased about 30% over last year, and anticipates a very active season. Although transportation and all connected costs have increased, the League has tried to maintain the same fees as far as possible. Many of our clients have been most cooperative and helpful in keeping costs down by entertaining our artists and influencing neighboring courses to engage the same programs and so share in the transportation savings. However, the present trend seems to be towards joint recitals and ensembles, which makes the transportation costs a big factor in the over-all budget.

"The organized audience plans have undoubtedly hurt some individual and independent contacts. But let us not forget that hundreds of towns have had music brought to them and hundreds of musicians have had engagements which would not have been possible otherwise. The League would be only too happy if it could organize hundreds of such towns for its fine young artists. The thousands of talented young people being educated in our fine schools and colleges desperately need some large scale plan of distribution and we so welcome any and all activities which lead to a keener appreciation of music and more opportunities for musicians."

Strikes Seen as Affecting Picture

Albert Morini, New York manager, who was formerly prominent in Europe as a concert impresario, says that "the outcome of the current season is rather unpredictable. A lot will depend on the various strikes now in progress. These already had an effect on bookings in cities where steel and coal industries dominate."

As to the type of programs most in demand by concert patrons today, Mr. Morini, who travels a great deal in various parts of the U. S., believes that "the trend has been in favor of group attractions. Only a very few big 'name' artists with popular appeal will do extremely well in solo appearances."

American Audiences Viewed as Conservative

Annie Friedberg, who has for some years presented the better European as well as American artists, feels that more of the latter are wanted today. She does not favor scenic appurtenances with recitals.

"There is no change," she says positively when queried as to whether the audiences today are showing new preferences for different types of recitals. "Not in my opinion," is Miss Friedberg's rejoinder to the idea that changes in ticket prices may result from high costs of transportation and living expenses for the artist. Bookings, too, are just about the same as formerly, and the concert patrons' interest is "just as great as ever for great artists." How-

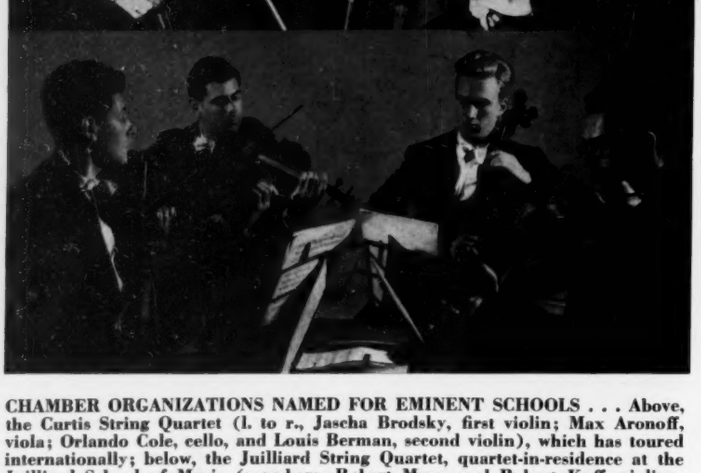
(*Continued on page* 10)

Some managers give their impressions of the new season and its prospects. Though the period offers many problems, with high taxation and costs in general, these executives regard the basic structure as "sound."

Rare Strings of Yesterday and Th

Controversy still rages as to whether the famed instruments of Stradivarius and other renowned makers can be duplicated, but today's builders can do a pretty good job, if their products do not have the legendary halo.

By MARY CRAIG



CHAMBER ORGANIZATIONS NAMED FOR EMINENT SCHOOLS . . . Above, the Curtis String Quartet (l. to r., Jascha Brodsky, first violin; Max Aronoff, viola; Orlando Cole, cello, and Louis Berman, second violin), which has toured internationally; below, the Juilliard String Quartet, quartet-in-residence at the Juilliard School of Music (members, Robert Mann and Robert Koff, violins; Raphael Hillyer, viola, and Arthur Winograd, cello), which tours widely and last season gave a cycle of quartets by Bartok in New York. *(Curtis photo—Jules Schick; Juilliard—Graphic House, Inc.)*

THE romantic novels of the 19th century frequently centered around a great violinist, a figure at once mysterious and romantic. Then the golden-voiced tenors took the stage; today string players are coming back into public adulation—not alone the violinists, but the violists, cellists, and the string quartet. In the past season the writer, a witness to demonstrations in concert halls and at festivals, found that very often it was the string player who carried off the highest acclaim.

Voices have personality and glamor, to be sure; but instruments and their players have equal individuality—at least, many owners of the stringed pieces claim a human sensitivity for them. They even feel, in some cases, that a fine Strad has a "soul" of its own, and this is true of the prized instruments of many other famous makers.

The Old vs. the New

The question has long been asked, "Can the art of the Cremonese and other renowned schools of luthiers of other days be duplicated?" and there have been various answers. Some believe that the secret had to do with a certain age, shape, dimension or thickness in the wood; others maintained that there was a magic varnish, the formula for which was a particular necromancy of the past. Many attempts—and some fairly successful ones—have been made in recent years to bring forth modern models which could vie, at least for practical purposes, with the great 17th and 18th century models.

As to the worth of any instrument, old or modern, the crux of the matter is not what are the dimensions, the design, or even the historical antecedents, but "Does it sound?"

A stringed instrument of the viol family may cost from $20 to $80,000, but price is not always a guarantee of quality. The collectors and players possessing rare instruments of authentic history and romantic association take natural pride in ownership. It is like having a diamond of the fabulous Kohinoor family. And the honored names and titles of famous instruments bring a glow to performance; the "Paganini" violin, played by the strange artist of that name; the "King George," the "Duke of Alba," the "Lord Nelson," the "Joachim," the "Duke of Edinburgh"—these titles are borne by prized specimens made during the fabulous period of Italian craftsmanship and centered mostly around the little town of Cremona.

The impulse for this layman's treatise on a few facts and tales about "strings," past and present, was inaugurated during a conversation with Edmund Kurtz, who owns and plays in performance one of the great Strad celli. These instruments are fewer in number today than the Strad violins because of their size and the greater risk of breakage.

The pedigree of the Kurtz Stradivarius has interesting highlights. Once owned by Andrew Fountaine, it was sold in 1839 to George Hausmann. Through inheritance it passed to Robert Hausmann, a famous cellist and member of the Joachim Quartet. A private collector brought it to America and in 1944 it was purchased by Edmund Kurtz. Zealously cared for during the years, it is in perfect condition. It is called the "Ex-Hausmann" in memory of the ownership by that family.

"An instrument is not fine necessarily because it is old or Italian," Kurtz said. "People are wrong in ascribing the best facets of performance to the fact that the recitalist is playing a Stradivarius. There is no instrument harder to play. It has great sensitivity; it is 'high-strung,' temperamentally speaking. A change of temperature or a single shift in the adjustment of the bridge can make a superb instrument sound ordinary. A Stradivarius takes *knowing* and no one, however expert, can immediately comprehend all of its infinite variety and vagary. Another important point is that while some of these elder instruments *sound*, many do not. I mean, all Stradivari are not of equal power, tonal beauty and play-ability. Some have not been well used; some have been reduced in size. The number of those of age and fine workmanship, well-preserved and cared for, is relatively small as against the estimated figure of 440 violins, 57 'cellos, 12 violas, and a few guitars."

Mr. Kurtz laughingly admitted that there is a certain hallmark in owning a celebrated Stradivarius, "It is synonymous with owning a Rolls-Royce," he said, "And the name brings with it all the glamor of the Amati-Guarneri-Stradivari period when music in Italy was building a tradition and establishing a rich heritage. Of the 57 historic celli extant, I have had the inestimable privilege of knowing twenty. Beautiful to look at—yes. Since I am interested in performance rather than in setting up a museum, I must say there are very few of these that I would care to own."

Among the great 'cello builders, Mr. Kurtz mentioned Montagnana (1690-1740), one of whose superior celli he owns; four members of the Guarneri family (not the "del Jesu" of violin fame), Gofriller of Venice (1670-1740), Techler, the Austrian master (1666-1747).

Changes in the Instrument

"In the course of history the cello's size has altered," he said. "Those made in the 17th century were much larger and the instrument did not have the virtuoso proportions which it assumed in the 19th; originally it was principally used as a smaller double bass. In 1707 Stadivarius made the first of the new type of instruments much better adapted to the needs of all players. Since then other makers have made even smaller models, but authorities consider the Strad model 29-⅞ inches in length the perfect one. As a result, a great number of early instruments have been cut down to the smaller dimension."

Mr. Kurtz insists that playing one of these distinguished instruments is a question not entirely of "who plays well, but who knows the instruments."

The cellist believes that successful tone production depends greatly upon the bow and he believes that the especial gratitude and homage of stringed instrument players should be directed towards the genius of Francois Tourte, who 150 years ago designed the bow still in current use. Mr. Kurtz stated that he considered the Tourte bow a most important contribution towards the development of instrumental composition and string playing.

"It caused a complete difference in technical matters," he said, "in sonority and agility and other items of scoring. In fact, Tourte's mathematical formula for the bow has not been improved upon to date." Mr. Kurtz, insisting that he is not museum-minded, nevertheless confessed to collecting Tourte bows. He now owns seven and is enthusiastic over their perfection of weight, balance, straightness and length, plus primary essentials of stiffness and a certain beauty they all possess.

Renaissance—Recent Strings

One of the noted string quartets on the concert scene is the Curtis of Philadelphia. The four instrumentalists have toured internationally, playing at first four famous Cremona instruments. Some time ago Mrs. Mary Louise Curtis Bok Zimbalist, who has notably aided music in many forms, authorized the choice and purchase of four fine instruments for the purpose. They were finally secured, after a ten-year search through collections around the world, and together made up an ideal string quartet. The "Halir" Stradivarius—once the property of Karl Halir (1859-1909), Bohemian violinist, who was a member of the Joachim Quartet and now played by Jascha Brodsky, first violinist of the Curtis Quartet, was made in 1694 for a Florentine lady of the da Rimini family as a gift for her only son on his coming of age. The boy was completely enraptured by the superb violin, so much so that he publicly boasted that there was nothing in all the world so beautiful. This statement offended the gallantry of another noble youth of Florence, who considered it a slur on the beauty of his light of love, a lady-in-waiting to the Duchess. A duel ensued, in which the young violinist was injured by a rapier piercing his wrist and never again was able to play his beloved instrument.

Charles Jaffe, the ensemble's second violinist, plays the "Marquis de Riviere" Strad, which was mentioned in the nobleman's celebrated "lost will," not found until workmen making repairs on a crumbling wing of the family chateau unearthed it.

The Amati viola, one of the only two known to exist, played by the Quartet's violist, Max Aronoff, was twice smuggled out of countries in the throes of internecine conflict. When a member of the Venetian Piereloni family feared expropriation of all his property as a result of his being implicated in a plot against the ruling family, he had a friend of his, violist in the Italian Opera House at St. Petersburg, spirit the heirloom-instrument to the Russian Court. During the Bolshevist Revolution, it was, like Yehudi Menuhin's "Princess Khevenhueller" Strad, smuggled out of the country, and finally landed in the United States, in the keeping of an exiled Romanoff prince, who, poverty stricken, sold it to the collector from whom the Curtis group acquired it.

The cello played in the Quartet by Orlando Cole took many years to acquire from a German wool-manufacturer living in Shipley, a town in Yorkshire, England.

Some Modern Examples

Returning to the Philadelphia story, the strenuous tours, particularly around 1939, with the consequent strain of constant playing and the frequent changes in atmospheric conditions brought the Curtis Quartet to a decision which would safeguard the precious instruments. So William Moennig, Jr., was commissioned to make four exact copies of the rare instruments.

This young luthier, who has fabricated the new violins so much in use in experimental and concert tests, is the heir of 15 generations of violin and other stringed instrument makers. Now in his middle thirties, Moennig began his career in his father's shop as a repair man and learned the wood and glue and shape of the costly violins which passed through his hands. The family tradition claims that it was about 1522 in the little Saxon town of Markneukirchen that the first master violin maker of the Moennig line set up his bench. Young Moennig's father sent the son back to the old country to learn from the elders of that noted instrument-making town the intricate details of the finer craftsmen's artistry, the blending, mixing, carving, shaping, wood selection and so on. Moennig took the complete course at Mittenwald Geigenbau and finally received his *Meistersbrief* from the European Violin-Makers Guild. It took him two years to make the Strad copies now used by the Curtis Quartet. The wood was century-seasoned, imported, and Moennig's copy calcula-

Their Modern Counterparts

tions were made without dismantling any one of the ancient examples.

When the modern duplicates were completed, a series of tests were taken. The Harvard Physics Laboratory was called into consultation and the results were interestingly assayed by Dr. Frederick A. Saunders of the University. Before this test, Prof. Saunders, who has been for some time interested in the exact physical study of comparative violin and celli values in acoustics, had declared that according to his findings the instruments of the 17th century "spoke" more easily than the new makes, that the performer might therefore find his virtuoso ,playing more facile, while a new instrument might be slightly "balky."

This theory has been completely reversed in the expert's mind through the demonstrations and tests made on the Moennig copies. Prof. Saunders worked especially with the copy of the 1715 Marquis De Riviere violin and while not yet willing to release his study of comparison in *curves* of the original and the copy, he stated that he believed that "the new violin sounded more uniformly over the pitch range and required less effort on the part of the player."

To make sure, the Curtis Quartet played a concert in the Chamber Music Hall in Philadelphia, using the Moennig instruments for the first time. This successfully accomplished, they conducted an experiment before 20 audiences, playing behind a screen; one movement of a sonata on Moennig instruments, the same repeated (or vice versa) on the Cremonas. The audiences were asked to vote for the instrument which they best liked. In every instance, it is said, the listeners voted for the *last movement heard*—which apparently proved that in the concert hall, acoustically speaking, there is no perceptible check on which is which. There is, however, the players state, a slight difference to the performer. At close range, vibrating physically, the old instruments have a more mellow tone.

In 1944, at the Stradivarius tercentenary celebration in Philadelphia, a concert was given by the Paganini String Quartet, which is equipped with four rare Strad instruments. They used these priceless examples of the maker's art for the first half of the concert, and Moennig modern instruments for the latter half. Except for the historic and traditional associations, a number of the Philadelphia auditors are reported to have liked both sections of the program equally well. Perhaps this is a tribute to the art of the Paganini String Quartet, which has recently been acclaimed in its European tours, but it does not gainsay the fact that they feel more at home with their own rare instruments.

Since 1944 the modern-made violins, violas and celli have been used exclusively by the Curtis School of Music in their ensembles—partly because of the treasuring of the old instruments, partly for utilitarian and efficiency reasons.

The New School of Music

In the City of Brotherly Love, with Dr. Aronoff as head and the other Curtis Quartet members serving as heads of departments, the New School of Music has gone into the important work of training string players especially for ensemble and orchestral careers.

Feeling that the prohibitive cost of a Strad, Guarnerius or Montagnana, even if such were available, is often the deterrent factor in a young musician's choice of a career, the school uses the fine newer makes. In the New Chamber Orchestra of 23 players, eight play Moennig instruments, one-half play those by contemporary craftsmen.

Some innovations have been tried, some effective, some not. Dr. Aronoff, the violist of the Curtis Quartet, spoke in an interview of the difference made by the altered concert pitch—now one-half tone higher than in the 17th century; for the increased tension they employ a longer finger-board, a lengthened neck and other technical changes.

The strings today, steel, aluminum or silver-wound, make for precision and brilliance and these qualities are advantageously utilized, say the protagonists of the new instruments. The modern makes are not as sensitive to atmospheric changes and some players feel that in their freshness, the strings and bodies are more responsive.

The insurance and preservation factors are deciding elements also; comparatively, a Strad is valued from $20,000 up; the finest of the new makes, from $1,000 up.

At the New School experiments have been tried in change of position for the chin rest. On many violins it has been centered, giving the orchestral player a more flexible range of vision. Also individual shoulder padding has been made, the pad under the violin being fitted to the player's shoulder, which the innovators believe will be an aid to technical efficiency.

Bow Innovations

But again, no improvement seems to be either necessary or possible to the impeccable Tourte bow. The bow of Bach's day, suited to the master's music, is—the Curtis players feel—not for other times, other manners.

A bow that plays four strings simultaneously has just been demonstrated at the International Congress of Violin Makers at The Hague. The idea for the bow was conceived by Emil Telmanyi, Hungarian-born Danish violinist, and it was constructed by Arne Hjorth, a Copenhagen violin maker.

The bow is made in a deep arch with an adjustable frog which makes it possible to vary the tension of the hair. In its relaxed position the hair seems to slither around the strings. As demonstrated by Mr. Telmanyi in fragments from Bach sonatas, perfect triple and quadruple stops were achieved without any apparent strain.

A similar bow was demonstrated by Roman Totenberg at his Carnegie Hall recital on March 29, 1948. It was made by John Bolander, a bow-maker of San Jose, Calif. The American model was the result of four years of collaboration between Mr. Totenberg and Mr. Bolander. It used the convex bow, but it also employed the screw and head devised by Tourte so that it could be used on modern violins which, among other things, have a higher bridge and strings of greater tension than the violins of Bach's day. However, the Tourte bow apparently holds its supreme position for most players.

EDMUND KURTZ, with his prized Strad cello (the "ex-Hausmann"), discusses Khachaturian's Cello Concerto with Serge Koussevitzky. They gave the U. S. premiere of that work with the Boston Symphony in 1948.

Favors Old Makers

Frank Kneisel, noted concert violinist and son of the renowned founder and leader of the Kneisel Quartet, Franz Kneisel (1885-1917), does not agree with the protagonists of the newer violins. In his opinion, which is backed by experience plus the ownership of one of the world's great Strads, even Kreisler might not have sounded so well on a modern instrument as he did on a Strad or a "Del Jesu" Guarnerius. "Sometimes the Stradivarius may not be suited to the personality of the performer," Kneisel admitted, "Individuality is a potent factor which audiences are quick to spot."

The beautiful instrument played by Kneisel on tour is, he says, both responsive and durable, not as sensitive to atmospheric changes as some newer makes and has gone through the hazards of cartage, bumps and travel with an ever increasing tonal beauty. He says that his preference is definitely for the Stradivarius instruments, and especially his own.

The acquisition of this violin is a treasured bit of family history. "My father owned a house in Boston," Frank Kneisel related, "This he mortgaged for $5,000 and set out for Vienna in the hope of purchasing the famous Stradivarius owned by his teacher Grün in Vienna." On shipboard, Franz Kneisel met a member of the wealthy Sears family of Boston, who casually told him that *he* was dickering for the same instrument for his collection and would pay up to $40,000. The Kneisel hopes sank. "On his arrival in Vienna, my father went to the Conservatory, saw the great instructor and stated his case. 'My violin is not for a collection,' was the reply, 'It's yours.'"

Legends of the Luthier's Art

The Russian-American artist, Iso Briselli, owner of the "Spanish" Strad, has caught the collector's fever and relates exciting stories about his own and other instruments that have precariously voyaged across oceans and through mountain passes. His Stradivarius violin is one of only four instruments elaborately inlaid by Stradivarius with gold, ivory and mother-of-pearl. Dated 1687, it was one of four instruments made by the celebrated Cremonese artisan, a special consignment for the King of Spain, and bears the coat of arms of the Spanish royal family on a small solid gold shield set into the tail-piece.

Played for many years by the great Norwegian virtuoso Ole Bull, and later by Paul Kochanski, it was purchased from Kochanski's estate by Samuel Fels, famed soap king-philanthropist, who presented it to Briselli as a reward after his spectacular debut as a child prodigy in 1926.

"Some years after the instrument was delivered to the court of Madrid," Briselli said, "the Spanish Infante, enamored of a dancing girl who was part of a gypsy band entertaining at the Royal Court, gave her the violin. His wife the Infanta, discovering this, became enraged, left the Palace, and never afterward returned to Madrid. Still jealous and vengeful, she ordered an agent in Hungary to recover the Strad for her. He succeeded, but before he had a chance to leave the country and return to Spain, he was found with his throat cut, and the instrument gone. The violin stayed in Romany hands until it was discovered in Budapest, in the middle of the 19th century, by Ole Bull. The gypsy who was its owner at that time, unconscious of its real value, readily agreed to sell it to the stranger. On Bull's death, the Strad came into the hands of Hill Brothers, the famous London firm of violin dealers, who recognizing the unique value of the instrument, offered it to the British Museum as perhaps the most perfect example of the craft of Stradivarius. The Museum authorities declined, declaring that such a remarkable instrument was destined to be heard, not put behind a glass case."

ANTONIUS STRADIVARIUS (1644-1737), supreme among luthiers.

Another, the "Baillot" Strad, was discovered by the merest accident only a few years ago in Buenos Aires. "After being in the family of the French Marquis Henri de Baillot for over a century, this example came into the hands of a South American dealer who, unaware of its identity and value, dismantled it and stored it away in his cellar. Fritz Kreisler was making a South American tour as a child prodigy of 12, when his old violin was damaged and he sought desperately for one to replace it. The dealer, learning of Kreisler's plight, agreed to put together this long-silent instrument for him, but declared he could not guarantee what kind it was. You can imagine Kreisler's joy at discovering—when the violin was assembled—that it was indeed a genuine Stradivarius made in 1732, a product of the great master's later years."

The "De Rosier" Stradivarius is known to have cost the life of a young corporal on the guillotine during the French Revolution. A mob, storming a chateau found the Strad, and were on the point of destroying it as a symbol of wealth and aristocracy. But the young corporal whose father had played in the string ensemble of Versailles, snatched the instrument from the hands of the angry ruffians and concealing it under his cloak ran with it for five miles to the city limits and safety. Later, he was captured and guillotined for his offense.

The violin which Erica Morini plays is the "Davidoff" Strad, one of those strange "missing violins" that for long periods was lost to musical knowledge. It disappeared soon after it was made, when the servants of the Austrian nobleman for whom Stradivarius fashioned it were attacked by brigands in an Alpine pass. After many strange disappearances and re-appearances, it was heard at the beginning of this century by the father of Erica Morini, himself a noted teacher of the violin, at a recital in Vienna. Its glorious singing tone impressed itself indelibly upon his mind, and when Erica grew to be a young virtuoso, he searched every channel to find it.

For several years the inquiries were futile. Then, one day, in 1924, he was in the little Paris shop of Moquatel and Sylvester. Glancing at the shelf, his attention seemed drawn by some instinct to one instrument above all the others. Looking inside the violin, he found the label telling him his search was ended—"Antonius Stradivarius Cremonae Faciet, Anno 1727."

Ginette Neveu and Brother Killed in Plane Crash

Ginette Neveu, French violinist, and her brother Jean, pianist, died in an airplane crash in the Azores on Oct. 28, Columbia Artists Management learned as this issue went to press.

Covent Garden Premieres Bliss Opera

By ARTHUR NOTCUTT *London*

AFTER having been closed for vacation during the greater part of September, Covent Garden reopened at the end of the month with the first performance on any stage of the Bliss-Priestley opera, The Olympians. This was the first time in many years that the season has commenced with a new British opera. Priestley has evolved an original and fanciful idea, which he has developed with the resource one expects from so distinguished an author. The opera is based on a legend that when men ceased to believe in the Gods of Olympus, some of the deities became members of a troupe of strolling players, travelling the roads of Europe through the centuries. It is assumed, for the purposes of Priestley's story, that every 100 years or so on midsummer-eve these gods turned players recover their divine powers.

The story opens on the morning of Midsummer-day in 1836, the setting being a room of an old inn near Berasson, in the South of France. Staying at this inn is a broken-down troupe of strolling players who are unable to settle their bills. The landlady, Madame Bardeau, refuses to allow them to leave or remove their luggage without payment. She herself is in debt to a man named Lavatte, a rich *parvenu*. The local Curé, in an endeavor to help everyone, promises to intercede for her with the latter if she will be generous in providing extension of credit to the strolling players.

Comedy Within the Play

Lavatte is giving a party to celebrate the engagement of his daughter Madeleine to an elderly nobleman, which has been arranged much against her will. On the Curé's suggestion he engages the players to entertain his guests with The Comedy of Olympus. Before the party, Madeleine meets a young playwright, Hector, who is staying at the Inn and they fall in love.

During the party itself the gods recover their divine powers for a few hours. Diana appears as herself, Mars sings of war, Mercury, Venus and Bacchus appear and the remaining guests join in a most exciting bacchanalian revel. Jupiter appears as himself and reminds the mortals of the power of the gods.

Lavatte is infuriated at the interruption of his party in this fashion, and calls in the police to arrest the players. Thereupon Jupiter in a highly dramatic scene looses a thunderbolt at him which brings down the curtain on the second act.

The next morning, the powers of the gods have begun to wane, Lavatte, thoroughly frightened, appeals for help and the Curé and Hector pretend to find an old exorcising ceremony. They persuade Lavatte that he must find sufficient gold to make a magic circle and also permit the young lovers to marry. He willingly agrees, pays off the gods, who are now once again strolling players, and in a poetic close to the opera they set out on the road again.

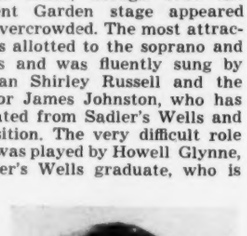
Music Shows Practised Hand

To those who know Arthur Bliss only as a composer of what might be described as the ultra-modern school, this score must have come as a delightful surprise. It is full of enchanting melody, is beautifully scored and romantic in character. In the second act there is some particularly fine writing for the chorus, worked up to a masterly dramatic climax.

The opera is too long, the first two acts taking nearly an hour each and the last act (the weakest of the three) about 40 minutes. It is this reviewer's conviction that at least half an hour of it should be cut. There are certain *longueurs* which could well be dispensed with to its great advantage—such, for instance, as part of the Night Watchman's song, the Curé's part in the last act, some of Jupiter's music, and a few other passages. It appears surprising that Priestley, with his long experience of the theatre, has apparently not realized the wisdom of shortening the libretto. If this is done, the opera should have a general success.

A Careful Production

Very considerable care had obviously been given to rehearsals. The opera was sumptuously mounted—especially the bacchanalian scene, though even the large Covent Garden stage appeared somewhat overcrowded. The most attractive music is allotted to the soprano and tenor lovers and was fluently sung by the American Shirley Russell and the English tenor James Johnston, who has been graduated from Sadler's Wells and is an acquisition. The very difficult role of Lavatte was played by Howell Glynne, also a Sadler's Wells graduate, who is a fine bass, a superb character actor and whose diction is admirably clear. The dramatic soprano part of Diana was sung by Margherita Grandi, well known in Italian opera. She was not happily suited in this role. The other gods were Kenneth Schon of the "Met" (Jupiter), David Franklin (Mars), neither of whose voices seemed quite weighty enough for their music, and Thorstein Hannesson (Bacchus). Mercury was brilliantly mimed and danced by Robert Helpmann. The production was by Peter Brook, choreography by Pauline Grant. Scenery and costumes are by John Bryan. Karl Rankl, as musical director, prepared the opera with thoroughness and conducted with authority. Tribute should be paid to the fine chorus trained by Douglas Robinson.



KATHLEEN FERRIER, heard in a Mahler concert in London under Bruno Walter's direction and in a lieder recital with that conductor at the piano.

The encouragement of opera by the Arts Council has induced several British composers to turn their serious attention to operatic writing, and it is reported that several are now largely occupied with this pursuit. Walton, it is understood, is at work on the theme of Troilus and Cressida, Vaughan Williams on Pilgrim's Progress, Lennox Berkeley on Lady Hamilton, and Britten, it is said, is considering an opera based on Melville's Billy Budd. The results should be very interesting.

Vienna Philharmonic in Visit

The London music season opened with a welcome visit from the Vienna Philharmonic Orchestra in a series of five concerts at the Albert Hall, the first of which was conducted by Furtwängler. The occasion was a Goethe celebration and the program especially suitable, consisting of Beethoven's Egmont Overture, and Symphony No. 7, the Wagner Faust Overture, and the Brahms Alto Rhapsody sung by Mary Jarred. Less familiar was Schubert's Gesang der Geister über den Wassern for male chorus (the B.B.C. Men's Choir) and strings. At the last concert Bruno Walter conducted, the program comprising the Euryanthe Overture, Mozart's G minor Symphony and the great Schubert No. 9 in C.

Walter in Mahler Concert

The Henry Wood Concert Society, of which Lady Jessie Wood is the guiding spirit, took the opportunity of Bruno Walter's presence in London to organize a Mahler concert on a festival scale. In the first part Kathleen Ferrier sang the five Kindertotenlieder with great beauty of tone and touching expression, and the second part was devoted to the Second Symphony, generally known as the "Resurrection."

It is eighteen years since London heard this monumental work, when it was also conducted by Walter. His intimate association with Mahler in Vienna in the early 1900's makes him an ideal interpreter; in fact, there is probably no one else (certainly not in England) who has the vast knowledge and understanding of Mahler, which is so essential to a convincing interpretation of this composer's elaborate and complex works. The preparation of this symphony had the co-operation of the B.B.C. Symphony Orchestra and Choral Society, there being no less than seven rehearsals.

The result was a triumph for all concerned and must have considerably increased the number of Mahler enthusiasts in England (the concert was broadcast and repeated again the following day). It cannot be denied that under ordinary concert conditions, a symphony which lasts the best part of one and a half hours taxes the attention. But this writer earnestly hopes that it will not be another 18 years before it is heard again; and this was evidently the feeling of the audience which filled the Albert Hall.

The setting for contralto of a song from Des Knaben Wunderhorn, the Urlicht, was sung with spacious phrasing and nobility of tone by Miss Ferrier. The final movement, largely choral, worked up to a magnificent climax. The B.B.C. Orchestra was augmented and included numerous extra brass players, both on and off stage. This was a wonderful concert and a great tribute to Bruno Walter, who is held in the highest esteem and affection by London musicians and concertgoers.

New Orchestral Association

While on the subject of orchestral concerts, a new organization has been formed to act in an advisory and consultative capacity to institutions employing permanent symphony orchestras. It is called the Orchestral Employers Association, and the foundation members include the majority of the London and provincial orchestras.

This is an important and extremely wise step, and should help to overcome some of the many difficulties which confront orchestras today.

Kathleen Ferrier also gave a lieder recital at the Central Hall with Bruno Walter at the piano. Her program comprised six Schubert lieder, the Schumann Frauenliebe und Leben cycle and six Brahms songs, without mentioning encores. In the Schubert group very fine were Du bist die Ruhe and Romanze. Miss Ferrier's voice was of the utmost beauty in every register and of glorious texture, her diction exemplary.

It is many years since Bruno Walter last appeared in London in a pianistic assistant role. One can only say that he is *the* perfect accompanist. This was indeed an evening for connoisseurs.

A distinguished visitor this fall to London is Ernest Bloch, who—as a part of the observance of his seventieth birthday—conducted the first performance of his Concerto Symphonique for piano and orchestra at the Edinburgh Festival and at one of the Promenade Concerts here. The soloist on both occasions was the American pianist, Corinne Lacomblé.

Another important event is a concert of Bloch's works under his direction at the Albert Hall. The program comprises the Suite Symphonique; Schelomo, with Zara Nelsova as soloist, and the first complete performance in London of the Sacred Service, with Marko Rothmuller as the baritone soloist, and the London Philharmonic Choir and Orchestra. It was heard in Birmingham in 1938 and broadcast, but this will be the first complete hearing in this city.

UNESCO Closes Its Paris Conference

(*Picture on page* 3)

PARIS.—The General Conference of UNESCO closed its fourth session at UNESCO House in Paris on Oct. 5.

Some 271 delegates, representing 47 of UNESCO's 50 member nations, considered over a period of two and a half weeks a budget that finally emerged as $8,000,000, made slight modifications in the program adopted at Beirut last December, and authorized UNESCO to participate in the United Nations' program of technical assistance to underdeveloped countries when that program gets under way.

The only political dispute which marked the Conference resulted from discussion of the extension of UNESCO's program in Germany. The extension was approved, but only after the delegates of Poland, Hungary and Czechoslovakia once had walked out of the Conference and—when defeated a second time—threatened further possible action by their governments.

Florence, Italy, was approved as the site for the Fifth Session of the General Conference, in the spring of 1950, with the exact dates left up to the Executive Board.

Ceylon's application for membership was approved. With the adherence of Pakistan and Israel—announced as the Conference opened—UNESCO's membership will include 51 nations as soon as Ceylon takes certain administrative steps.

Dr. Luther Evans, Librarian of Congress, was elected a member of UNESCO's Executive Board to replace Dr. George Stoddard of the U. S., who has been elected chairman of the U. S. National Commission for UNESCO.

Members of the U. S. Delegation called for prompt adherence to the UNESCO audio-visual "convention," already signed by the U. S. and a few other countries; urged continued stress on exchange of persons; insisted on the necessity for UNESCO to enlist the aid of creative artists, and won enthusiastic support on urging full use of such organizations as the International Theatre Institute and the International Music Institute; urged co-operation of voluntary agencies in the studies of tensions affecting international understanding; and asked special studies of the structure of the UN and its specialized agencies.

On Oct. 1 in the Musee Galliera a special exhibition on the Rights of Man was formally inaugurated by M. Vincent Auriol, President of the French Republic. A special honor guard in red and blue regalia stood in two files at the entrance to the building as the dignitaries and members of the conference were greeted by M. Delbos. The United States loaned seven priceless historic documents for this exhibition through the co-operation of the Library of Congress, the National Archives and the Department of State.

Memorial to Chopin

A feature was a concert honoring the centenary of the death of Chopin. In reply to UNESCO's request, eleven noted composers had written, in tribute to Chopin, chamber music which was performed for the first itme at the Salle Gaveau on the evening of Oct. 3. The composers included Lennox Berkeley of England; Carlos Chavez of Mexico; Oscar Espla of Belgium; Jacques Ibert of France; G. F. Malipiero of Italy; Bohuslav Martinu of Czechoslovakia; Andrzej Panufnik of Poland; Florent Schmitt of France; Alexandre Tansman of France; Heitor Villa-Lobos of Brazil; Howard Hanson of the United States. Dr. Hansen's composition was written for the oboe and was performed by the French musician, Jules Goetgheluck.

—C. R.

Koussevitzky's Debut in Brazil Brings Ovations; Soloists Heard

By CEICAO DE BARROS BARRETO

ON his arrival at Rio de Janeiro, in his first visit to Brazil, Sergei Koussevitzky was warmly greeted not only by the most distinguished personalities in the music field here, but also by an unexpected spell of summer heat that prevailed during a whole week.

Despite the heat, Dr. Koussevitzky at once began his work as guest conductor with the Orquestra Sinfonica Brasileira, showing the well-known enthusiasm and patience which he devotes to his craft. He is not only an accomplished musician, but chiefly an educator and former of talent, as he has often proved in Tanglewood with his young students, among whom is the Brazilian Eleazar de Carvalho. The instrumentalists of the Orquestra Sinfonica Brasileira soon acknowledged the merits of the noted leader, and concentrated all their efforts to respond in their best way to the masterful guidance of Dr. Koussevitzky.

The result was evinced in the beautiful performance of his first concert at the Teatro Municipal, presenting Beethoven's Overture to Egmont, the Seventh Symphony, and Sibelius' Second Symphony.

The orchestra sounded like a new ensemble, under the drive and energy of the conductor, the readings being marked by interpretative nuances, depth and imagination, together with great cohesion of rhythm. We heard a superb performance of the Egmont Overture; and the Seventh reached a grandeur, a sweep of rhythm, that was really transporting. Sibelius' Symphony had from Dr. Koussevitzky an interpretation of fine balance and clarity of detail, the work gaining much in color and importance by this treatment.

The audience which greeted all the works enthusiastically, at the close of the program rose *en masse* in a tremendous ovation, bringing the leader back to the stage many times.

For the next concerts there has been announced a Brahms and a Beethoven Festival, including the Ninth Symphony.

Musical Courier's correspondent listened to Dr. Koussevitzky's impressions of the orchestra and the work he had achieved in a few days. Although praising the devotion and efforts of the musicians, he said the ensemble needed cleaner and more polished playing, to be thoroughly realized in continuous rehearsals. He promised that in the next concerts the ensemble's possibilities would be realized to the highest degree.

Szenkar Leads Municipal Orchestra

Meanwhile, also at the Teatro Municipal, Eugen Szenkar has been giving a series of concerts with the Orquestra Municipal under Viggiani's management. The first concert had as soloist the cellist Edmund Kurtz, who made his bow to Rio in a recital sponsored by the Cultura Artistica. Mr. Kurtz played Khachaturian's Concerto, in its first hearing in this country, with a solid technique and singing tone. Khachaturian's music, pleasant to hear, was imaginatively treated, having from Szenkar a colorful interpretation. Other items in the program were Brahms' Third Symphony, Ravel's Bolero and Villa-Lobos' Prelude to the Bacchianas No. 4.

The next soloist heard was the pianist Wilhelm Kempff, performing a cycle of Beethoven's Concertos. Kempff is undoubtedly a first-class pianist, with a good command of the keyboard and a prodigious digital dexterity, although sometimes his tone is rather hard and his interpretation too personal. His delivery of Beethoven's music was noteworthy, particularly his playing of the Third and Fourth Concertos, marked by much virtuosity and stirring emotional approach. He was finely supported by orchestra and conductor, whose work was lauded by a large, responsive audience.

Previously, Szenkar closed his series of concerts with the Orquestra Sinfonica Brasileira, presenting as soloists in Max Bruch's Concerto in G Minor the Italian violinist Danilo Belardinelli, who played his part with brilliant technical address: Miecio Horszowski, pianist, who gave a beautiful rendition of Chopin's Concerto in F Minor; and Eberhard Finke, member of the orchestra, heard to good advantage in Dvorak's Cello Concerto, op. 104.

Programmed also in those concerts were Mahler's deeply moving Adagio from the Third Symphony, Richard Strauss' A Hero's Life, and Béla Bartók's Concerto for Orchestra. All were finely projected, particularly Bartók's Concerto, which despite its technical difficulties had an inspired interpretation from Szenkar and his instrumentalists. Several works by Brazilian composers completed the lists.

Besides those concerts, Szenkar offered an all-Wagner program, and another devoted to the music of Richard Strauss, honoring the memory of the great composer. Audiences at these concerts were large and appreciative.

Recital Highlights

The Cultura Artistica in its season presented recitals by several noteworthy musicians, among whom was the violinist Szymon Goldberg. He gave an outstanding program of Sonatas, ranging from Beethoven's op. 12, No. 3, in E flat Major; Bach's Partita in D Minor, to Hindemith's Sonata in C Major, Mozart's Adagio and Rondo, and Brahms' Sonata in A Major. Mr. Goldberg was assisted by the pianist John Newmark, the two exhibiting superb ensemble work, averse to all showiness and completely devoted to music itself. The violinist's impeccable technique, sincerity of interpretation, authentic style, beautiful and accurate tone, won enthusiastic applause and demands for encores.

The next recitalist in this series was Edmund Kurtz, who opened his program with Frescobaldi's Toccata, followed by Locatelli's Sonata in D Major and Brahms' Sonata in F Major. Mr. Kurtz made a fine impression with his playing, always in good taste, and revealing luscious tone. He is an accomplished technician. The second part included short pieces by Milhaud, Ravel, Villa-Lobos, Hindemith and Tchaikovsky. Leo Nadelmann admirably assisted at the piano.

The third artist presented by the Cultura Artistica was Wilhelm Kempff, heard several times before in Brazil. He gave an all-sonata program including works by Mozart, Beethoven, Schubert and Liszt, Beethoven's in F flat Major, op. 78, being the high point. Kempff played the work with the sureness of purpose of a ripened artist, showing a facile and brilliant virtuosity, as well as intense feeling, which earned much applause from the audience.

GALA RECEPTION . . . A delegation including the composer Heitor Villa-Lobos (fourth from right, first row) greets Serge Koussevitzky (center) and Eleazar de Carvalho (with bow tie) on their arrival from North America at the airport in Rio de Janeiro. Dr. Koussevitzky is appearing as guest conductor of the Rio Orchestra at the invitation of Carvalho, its permanent conductor. ***(Photo—Keystone)***

Last Strauss Opera Premiere For Salzburg in 1951

Richard Strauss' last opera, Liebe der Danae, will be given its world premiere posthumously at Salzburg in 1951, according to a report in the Vienna daily, *Neues Oesterreich*.

This account states that the composer in his final days made a request, in the presence of his family and the executor of his artistic legacy, Rudolf Hartmann, that the work be given at Salzburg two years from now. He specified 1951 because by that time, he believed, not only the Vienna State Opera, but other companies throughout the world would be in a position to stage a work which is said to be exacting in its casting requirements and *mise-en-scène*.

Dr. Egon Hilbert, head of the Austrian Federal Theatre Commission, was informed of this decision immediately after Strauss' funeral in Munich, and a written confirmation by the Strauss family has since been received by the Austrian Government.

JERARD JENNINGS

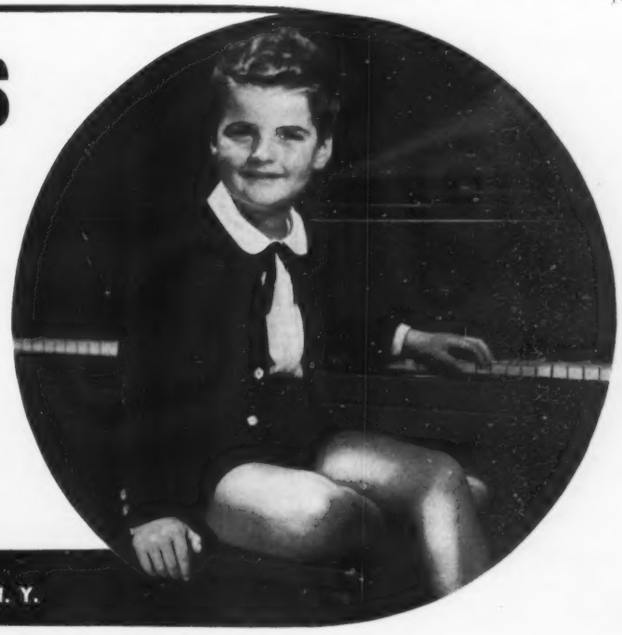
"AMERICA'S GREATEST PIANO PRODIGY" *N. Y. Mirror*

"JERARD JENNINGS GOT THE GREATEST OVATION IN THE HISTORY OF THE LYRIC THEATRE. HE BROUGHT DOWN THE HOUSE."
Bridgeport Herald

"NEVER IN CONCERT HISTORY IN THIS CITY DID A SOLOIST SCORE SUCH A HIT." *Waterbury American*

"AN INFANT PHENOMENON OF THE FIRST RANK." *Philadelphia Inquirer*

"THE LARGO MOVEMENT FROM CHOPIN'S 'FANTASIE IMPROMPTU' VERGED ON THE INSPIRING." *Mobile Press*



Limited concert tour now being booked.
For information, wire, write

MCA Artists Ltd.
598 Madison Avenue, New York 22, N. Y.

RADIO: TELEVISION: By WILLIAM A. TAYLOR

Telephone Hour's 500th Program

The Telephone Hour, weekly radio series, will broadcast its 500th consecutive program on Nov. 21, Mon., 9:00 p.m. EST) over the NBC coast-to-coast network. Guest artist on this occasion will be Ferruccio Tagliavini, Italian tenor, first introduced to the American radio audience on this program in February, 1947, who will appear with Conductor Donald Voorhees and the Bell Telephone Orchestra.

This program has brought a number of other "firsts" to listeners including such artists as Fritz Kreisler, who long was a radio "holdout"; Maggie Teyte, British soprano, and Pia Tassinari, soprano wife of Mr. Tagliavini. Among the noted artists who appear on the program are Lily Pons, Jescha Heifetz, Marian Anderson, Ezio Pinza, Bidu Sayao, Robert Casadesus, Gladys Swarthout and John Charles Thomas.

In addition to famous folk, this program also has turned the spotlight on young talent such as the Naumburg winners, who appear each year, and Seymour Lipkin, pianist, who was a guest on this program immediately after winning the Rachmaninoff Award.

On Sept. 12 of this year, the Telephone Hour brought to radio another "first" with the professional debut of Barbara Gibson, 20-year-old coloratura soprano from Staten Island. Miss Gibson's introduction over the network brought such a response that she has been booked to appear again on the Telephone Hour on Feb. 27.

Producer of the Telephone Hour is Wallace R. Magill. Floyd Mack is the music commentator and Tom Shirley is the commercial announcer.

Voorhees Comments

Conductor Voorhees, who helped inaugurate the hour in 1940, and has been its conductor ever since, said recently:

"These ten years with the Telephone Hour have been the most satisfying years of my whole career because through these weekly programs I have been able to project the best in music to countless listeners. It is gratifying indeed to know that this program has enabled people in every corner of the country to hear the finest artists of our time. Audiences in the large music centers are limited to those who can avail themselves of the great halls, and those in many cities and towns throughout the country have space and financial limitations, but the audience for the Telephone Hour is limitless. The great artists who are heard on the Telephone Hour cannot possibly appear before all of our people who would like to hear them, but they reach out into their very homes when they perform on this program. The continued success of our show naturally brings me the happiness of knowing that I am contributing to a program that brings pleasure to so many persons."

Voorhees recently received the Pennsylvania Ambassador Award, an honor given to native Pennsylvanians who have left the state and attained distinction in their chosen fields. He was previously awarded honorary music degrees by Muhlenberg College in his home city of Allentown, and by Bates College at Lewiston, Me.

Three TV-Networks Sign Contract with ASCAP

The American Society of Composers, Authors and Publishers and three television networks on Oct. 17 signed an agreement for the use of ASCAP members' music on television, on a blanket basis, effective for the five-year period which began January 1, 1949. Television contract rates are approximately the rates for radio use, plus 10 per cent.

Signing for the Society was Fred E. Ahlert, President of ASCAP, and signing on behalf of the networks were: for the National Broadcasting Company, Charles R. Denny, executive vice-president; for the Columbia Broadcasting System, Joseph H. Ream, executive vice-president; for the American Broadcasting Company, Mark Woods, president.

The agreement culminates almost continuous negotiations since February of this year between ASCAP and the Television Music Committee of the National Association of Broadcasters, Robert P. Myers, Chairman. The present agreement covers blanket licenses for the three television networks and their individually owned and operated stations, with clearance at the source on network programs. Remaining to be negotiated are per-program licenses for television networks and stations desiring contracts on this basis.

To be effective, the agreement must be ratified by a substantial majority of ASCAP members, who assigned their rights to the Society for a two-year period instead of the five-year period covered by the present agreement.

Statement by ASCAP President

Upon signing the agreement, Fred E. Ahlert, president of ASCAP, said:

"ASCAP looks forward to a long period of mutual cooperation and benefit between the Television Industry and the Society.

"Since its inception thirty-five years ago, this voluntary, non-profit, unincorporated group of composers and authors and their publishers has prided itself on continually fostering new techniques for mass appreciation of the diversified and growing body of musical Americana. For a period of about seven years, during the infancy of the Television Industry, ASCAP freely granted to television networks and stations full license to use its repertory of serious and popular music without monetary or other compensation of any kind. Now that this great industry has, so to speak, doffed its swaddling clothes and donned its walking shoes, ASCAP hopes to perform further services to this great new means of communication, education and entertainment, which by appealing to the eye as well as the ear reaches an ever-widening public.

"I confidently expect that the use of their works on television will provide gifted composers and authors with the added leisure and the incentive to add considerably to the large and varied musical repertory, which has already found its way into millions of American homes."

"Met" Broadcasts Resume Nov. 26

The Saturday matinee broadcasts of the Metropolitan Opera performances, again under the sponsorship of the Texas Co., will resume over the network of the American Broadcasting Company on Nov. 26 (2 p.m., EST).

CONFAB . . . Ferruccio Tagliavini and Donald Voorhees, conductor, in NBC Studio 6-A discussing the numbers for the 500th program of the Telephone Hour to be broadcast Nov. 21, at 9 p.m. EST over the NBC network. Mr. Tagliavini will make his eleventh appearance on this program since being introduced on the series in February, 1947.

MUSICAL PICTURE

(Continued from page 5)

ever, depending on the size of the cities visited, there may be a desire for either more or less serious programs, all sonatas and the like, or more of the fluffier tidbits, especially to close the program.

European Influx Brings Problems

William Stein, New York manager, reports that his bookings this year are about the same as last season, perhaps somewhat better.

While there are more and more European artists coming to the U. S. since the war, many of these, he feels, are indiscriminately selected, and artistically speaking, some have "no business to be appearing in America." The fault, thinks Mr. Stein, who knows Europe as well as conditions here, "lies with the managers, who should select clients with more discernment and bring over only those who are artistically ready to compete with their American colleagues."

Transportation Tax Called "Outrage"

Jack Adams, head of the firm of Jack Adams & Co., New York concert management, has this to say of the present season's possibilities:

"The 1949-1950 season looks at least as good as, and possibly a little bit better than, 1948-49. It seems to us that there is a growing desire for presentation of concert series in preference to individual engagements.

"I believe in regard to transportation difficulties that these have become less during the last two years. It is much easier now to obtain proper space than it was two years ago. To my mind, the question of high cost of transportation and living expenses will not cause a readjustment in the artist fee. That readjustment was made during the war, and I do not believe there will be another one. The present government tax on transportation is an outrage and is stultifying business generally throughout the country not only in the concert business, but others as well. If this tax could be eliminated, which it should be now that the war is over, and if the tax on concert tickets could be reduced, it would be a great boon to business throughout the country.

"Joint recitals are definitely becoming more popular every day, with the exception of a few of the big 'name' artists, and even in some cases these are in demand for joint recital.

"While it is true that European artists are coming to this country in greater numbers, this was to be expected after the war years, when they were unable to get here. It is only natural that some of these people are not up to the standards demanded by the American concert stage, but of course there are some that have come, and are still coming, who must be ranked among the world's greatest.

"I think the American artist is growing with leaps and bounds in both skill and popularity, when you consider that Eugene Conley, who was born and trained in America, was one of the two outstanding successes of La Scala Opera season during 1948-49, the other being Ramon Vinay, who although born in Chile, received most of his training and experience on the North American continent."

RADIO NOTEBOOK

TOSCANINI launched his fall series with the NBC Symphony Orchestra on Oct. 29 (Sats. 6:30-$:30 p.m., NBC), with excerpts from Berlioz's Romeo et Juliette Symphony and Debussy's Le Mer, Review later. . . .

Radio station WREX, Duluth, Minn., broadcast the special Centennial Concert by the Duluth Symphony Orchestra under JOSEPH WAGNER, conductor, on Oct. 14. . . . DR. HENRY W. LEVINGER, foreign editor of the Musical Courier, was intermission speaker during the concert of the Richmond Philharmonic Orchestra, WILLIAM YARBOROUGH, conductor, Oct. 23. . . . SANROMA made his first appearance on television as guest of Perry Como's Chesterfield Supper Club, Oct. 23.

FREDRIC VONN
Composer — Pianist
"GREATEST IMPROVISOR ON THE 6 B's"
Concert — Radio — Television
54 West 74th St., N. Y. C. 23 EN. 2-2259

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
LEADING BARITONE—METROPOLITAN OPERA
Tour Mgt.: NCAC, 711 Fifth Ave., N. Y. C.
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

CANTOR **MAURICE GANCHOFF**
TENOR
RADIO — CONCERT
Suite 701 119 W. 57th St., N. Y. C. 19

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

English Duo
Viola Morris—Soprano; Victoria Anderson—Contralto

Paganini Quartet

Pascal Quartet

Lucie Bigelow Rosen
THEREMINIST

Artiss de Volt
HARPIST

Luigi Silva
CELLIST

Hungarian Quartet

The Mannes Trio
LEOPOLD MANNES, Piano
VITTORIO BRERO, Violin
LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

SILHOUETTES, By MARY CRAIG

Max Altglass Marks 25th Anniversary as Voice Teacher

The announcement of Max Altglass that he was celebrating his 25th anniversary as a teacher of voice, came as a surprise to many music lovers here who had so recently heard the tenor in performances with New York's Metropolitan Opera Association.

However, from the time of the singer's engagement as first lyric tenor of the Prague Opera, he had definite ideas about placement, clarity of tone, and production. And many of his colleagues—important artists in their own right—requested private instructions.

MAX ALTGLASS

"So, while still a young singer I commenced active teaching," said Mr. Altglass.

"I am convinced today — as then — that proper placement is the life of the voice. For example, I could put myself wholeheartedly into the first rehearsal hours of a day, work without stinting voice or action, and be fresh enough to sing a Trovatore or Don Jose in the evening. This ability, or rather technique, brought to me students who have made great names for themselves in opera."

Career Surveyed

Before mentioning several of the practical and proven theories discussed by Max Altglass, it might be of interest to young aspirants to singing careers to know something of the background of an artist who has succeeded both in the lyric drama and in the field of teaching.

Max Altglass was born in Warsaw and studied singing in Berlin at the Stern Conservatory with Wladyslaw Seideman, who was a pupil of the famous Mathilde Marchesi.

Altglass began his singing career at the Opera House in Frankfurt-am-Main, Germany; later he was heard at the Imperial Opera House in Warsaw, and in several opera houses in Berlin, as well as in Vienna, Cologne, Hamburg, Zürich, Prague and other European capitals.

"In Europe, I sang all the lyric tenor roles from Wilhelm Meister in Mignon to the dramatic role of Raoul in the Huguenots by Meyerbeer. In America, and especially at the Metropolitan, where I sang for 16 years in five different languages, my repertoire extended from the Messenger in Aida, and Beppe in Pagliacci to such roles as the Astrologer in Coq D'Or, Leopold in La Juive, Count Almaviva in The Barber of Seville, Hans in The Bartered Bride, Turiddu in Cavalleria Rusticana, Rhadames in Aida, and Lohengrin. Perhaps it would be easier to list the roles I did *not* sing."

The tenor came to America through an agent to join the German Opera Company, which was appearing here at the time. He arrived in the middle of a cold December to find that the company was almost bankrupt, and it closed down a few days later. Fortunately, his entire family had preceded him to the United States and were well established in this country. So Mr. Altglass decided to remain here a while with his brother.

Auditioning for "Met"

He relates: "People kept asking, 'Why do you not try the Metropolitan?' and I would say, 'I do not sing my roles in Italian or French as is required, only in German.'

"Also, in Europe a first tenor becomes something of an idol, with admirers sending flowers and gifts, etc., in token of their appreciation and approval. I was not accustomed to singing auditions and did not enjoy the prospect of doing so.

"But finally, I learned two arias in Italian—Celeste Aida and E Lucevan le stelle from Tosca. I sang for Giuseppe Bamboschek and he informed me that I would hear from him. Weeks passed. Suddenly I was summoned to sing for Gatti-Casazza. I sang the aria from Der Freischütz first, but before I had gotten half way through, Gatti stopped me and suggested that I sing something in Italian. So I sang Celeste Aida. He called out *'Tres bien!'* (why in French, I'll never know). His staff, who were there at the time, were astonished at the impresario's enthusiasm. Without any bargaining he signed me to a four-year contract, which began my sixteen-year singing career at the Metropolitan.

"To get back to the subject of teaching. . . . I had not much time to spare in those early days when I became the first lyric-dramatic tenor at the Prague Opera, but I began to show my inquiring colleagues how, with the tones placed high and forward enough, with the breath as the support and not the muscles, one could sing without tiring. Remember, this proper placement and adequate breath support is not only the life of the voice, but it gives color, beauty and flexibility besides.

Famous Soprano Among Pupils

"Among the singers who were interested at that time was the soprano Maria Müller, afterwards one of the world's greatest and most successful artists—she was a prima donna of the Metropolitan for eleven years.

"Mme. Müller became my pupil in Prague and continued her vocal work with me afterward. Her tours in opera and concert range from Berlin to Ankara, including Vienna, Stockholm, Madrid, the Festivals at Salzburg and Bayreuth, and innumerable other places, but she came to New York to study with me from September to December of each year, and whenever possible, during the summer season. The carrying power of her voice, her convincing and radiant portrayals would have given me complete assurance of the infallibility of correct voice placement had I needed it.

"Through my own experience, however, this method, this placement, had become so inculcated in my life that it is the musical faith by which I live. That Mme. Müller can sing Mimi, Butterfly, Aida, the leading role of Rezia in Oberon, also Eva in Die Meistersinger, Elisabeth, Sieglinde, and Senta in The Flying Dutchman—her last triumph in Bayreuth before the war—is an undeniable achievement. I have had other pupils who have gone on to make outstanding careers, but the continuity of Müller's makes hers a shining example.

"Included among the well known singers whose careers I have saved is one who thought her musical future was over, due to the deterioration and partial loss of her voice—and who, after seven months of intensive study with me returned to the concert field and was lauded by public and press for her 'renewed' voice."

Some Singing Essentials

Mr. Altglass feels strongly that the work of the voice teacher is of primary importance. "It is imperative," he insisted. "A hard-working singer can only survive by correct training. It is not sufficient that singers be coached in songs, arias and general repertoire; they must have the secure knowledge of what should be done, how to use the voice—in brief, correct voice placement.

"One of the mistakes made by young singers is that of permitting their coaches to give them singing lessons instead of studying with them, musically and rhythmically, the scores they must learn. Many coaches are excellent accompanists and repetiteurs but are lacking in any technical knowledge of voice placement, and without any actual experience in singing, themselves.

"It is like a person giving piano lessons who has never studied piano—but much more dangerous in the case of training the voice. The coach is an integral part of the singer's work towards a career, but his part is to supply the musical background—not the voice technic.

"So, on this 25th anniversary, I wish to say this, which is the guiding precept of my singing and teaching life—a correctly placed voice lives as long as life, and I believe it is only the teacher who knows singing and has a singing career as his background, who can pass on this knowledge."

LAUREL HURLEY, soprano, has been selected by Metropolitan Opera Association for one of Kathryn Long Opera Scholarships. Miss Hurley, who has appeared in television and major networks, is touring as Kathy in The Student Prince and Resi in The Great Waltz. On her return she will appear with Connecticut Symphony in an all-opera program. She is from the Ernestine Hohl Williams Studios.

NFMC Holds Liberty District Meeting in N. Y.

Mrs. Royden J. Keith, president of the National Federation of Music Clubs, attended the Liberty District meeting of the Federation Oct. 13 at the Henry Hudson Hotel. Approximately 300 members from New York, New Jersey and Pennsylvania attended. The meeting discussed the augmented church music program whereby each month one outstanding hymn of the Protestant, Catholic or Jewish faiths is brought to nationwide attention; the Federation scholarship program, with especial reference to the Berkshire Music Center to which the Federation last year gave the "Little Red House," the former Hawthorne home, as practice studios; the NFMC radio program over the ABC network, with Dr. Sigmund Spaeth, national radio chairman, urging a spate of fan mail in favor of good music programs; and the international music relations program through which hundreds of pieces of music and articles of music equipment have been shipped to war-devastated countries.

Mrs. Guy Patterson Gannett, past national president, and Mrs. John McClure Chase, president of the Liberty District, presided. Speakers included Dr. Carleton Sprague Smith, Dr. Spaeth, Ralph Berkowitz of the Berkshire Music Faculty, W. B. Hillard Comstock, Minister of Music of the First Presbyterian Church, Olney, Pa., Mrs. Ada Holding Miller, vice-president of the Federation, and Mrs. Keith. A quintet from the Matinee Musicale Club of Philadelphia sang two hymns, and solos were offered by Charles Libove, violinist, and Janet Southwick.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 329 W. 71st St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

HILDA CREVENNA
MEZZO SOPRANO — TEACHER OF SINGING
SPECIALIZING IN LIEDER AND OPERA REPERTOIRE
320 W. 83 St., Apt. 7D, N. Y. 24, N. Y. EN. 2-5927

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. Kenmore 6520

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

CHARLES READING
TEACHER OF SINGING
3 years "Bel Canto" with Giuseppe De Luca
120 W. 87, N. Y. C. TR. 7-7573

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 NYSTA—NATS

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23, N. Y. EN 2-2165

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU. 7-3106

ARTHUR GERRY
TENOR — TEACHER OF SINGING
145 East 92nd Street ATwater 9-4993
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... Lo. 5-3249 / Penn. 6-2634

URIEL **NESPOLI**
Teacher of Famous Pupils
CONDUCTOR — OPERATIC COACH
Studio: 1425 Broadway, N.Y.C. LO. 4-2717—LO. 5-1668

Ernestine Hohl **WILLIAMS**, NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

LEORA SHAW
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1660

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23: TR. 7-5889; NYSTA-NATS

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, language, stage
865 West End Ave., N. Y. C. ACademy 2-8156

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

ALFREDO GANDOLFI
BARITONE—*Formerly of Metropolitan Opera Assn.*
VOICE • ACTING • INTERPRETATION
Ansonia Apts., Broadway at 73rd, N.Y.C. 23 TR. 3-8598

THE DANCE By ROSALYN KROKOVER

Sadler's Wells Company and Ballets de Paris in N. Y. Bow

The opening of the Sadler's Wells Ballet, on Oct. 9 at the Metropolitan Opera House, was in more ways than one an auspicious occasion. Outside of the stature of the company itself, great interest was attached to Sadler's Wells as an example of how the British look at ballet, as a demonstration of American versus British techniques. The Sadler's Wells is virtually a hundred per cent British trained, organized and danced, and on the continent it enjoys the reputation of being the best ballet organization outside of the Soviet Union.

For the first time in New York a three-act (plus prologue) Sleeping Beauty was presented as a feature of opening night. Unlike comparable American groups, Sadler's Wells often goes in for one-ballet or two-ballet programs—a complete Sleeping Beauty, an uncut Swan Lake, a whole evening of Cinderella. Their repertoire, in addition to the above, consisted of The Rake's Progress (de Valois), Symphonic Variations (Ashton), Facade (Ashton), Hamlet (Helpmann), Miracle in the Gorbals (Helpmann), Wedding Bouquet (Ashton), Checkmate (de Valois) and Job (de Valois). These were for the American trade; the company's complete repertoire is much larger.

Outstanding Ensemble Work

Perhaps the outstanding feature of the company is its ensemble. This is at once its strength and its weakness—its strength, because it permits cohesion, artistic direction and smooth, integrated performances; its weakness, because it tends to lack personality. None of their dancers have the audience-gripping appeal and flair of some of the virtuosos in the Ballet Russe or Ballet Theatre; and, without mentioning names, whatever you may think of the antics of some of our tempermental specialists, at least when they step on the stage you know that a *dancer* is present. Sadler's Wells will not permit an intrusion of personality into their productions. You know that dancers are present, but not *dancers*. The male wing, though, is generally weak: good male ballet dancers are hard to find anywhere.

The Sadler's Wells productions are beautifully staged, carefully prepared, and in Constant Lambert they have about the best ballet conductor in the business. There never is anything slipshod. When things happen on stage there is a reason. Nothing is unprecedented, everything calculated in advance. In short, there is real artistic direction behind this company, something that American ballet organizations would do well to emulate. Sadler's Wells also do things in the grand manner. Their costumes are lovely, their sets solid, and the productions as a whole are lavish without being extravagant or in bad taste.

Some Leading Dancers

Margot Fonteyn is their prima ballerina. She is an exceptionally secure dancer with remarkable balance; in the ballets in which she has appeared, she performs without effort everything that the choreography calls for. Her only slight technical weakness appears in performing stationary turns, where she wrenches her body in the preparation and throws her neck and shoulders out of line when turning. Beryl Grey is another remarkable dancer, with a long, flawless line and an ability to project herself over and beyond the footlights. It would be interesting to see her in more important roles than the company gave her. Moira Shearer's present attributes are youth, graciousness and a lyric quality. As yet she does not have much intensity, but in a few years she should develop into a great dancer. Robert Helpmann, the leading male dancer, is a bit on the Hugh Laing type—interested in character, often taut in line, and a strong technician. Up to the time of writing, he is the only all-around male dancer the company has shown.

The Rake's Progress

Ninette de Valois (the company's director), Frederick Ashton and Robert Helpmann are the choreographers. All of their ballets are new to America. The Rake's Progress (de Valois; music by Gordon Gavin; costumes and scenery by Rex Whistler after Hogarth) is a ballet in six scenes, based on the Hogarth series of paintings of the same name. The six scenes, named The Reception, The Orgy, Virtuous Interlude, The Gambling Den, Near the Prison Gates, and The Madhouse—trace the degeneration of a young man from the moment he inherits money to his end in a lunatic asylum. Throughout, the atmosphere is one of mounting climax and horror, culminated by a final scene that almost matches the Hogarth drawing for intensity. Miss de Valois is as much concerned with the drama as with the dance. Her ballet is a series of pictures, with brilliant groupings and, in The Orgy, an unerring feeling for choreographic distribution. There are few solos, as such, but one does not miss them. Harold Turner and Violetta Elvin were entirely convincing in the leading parts.

Hamlet and Other Productions

Helpmann's Hamlet (music by Tchaikovsky, costumes and scenery by Leslie Hurry) is a tour de force, a psychological interpretation of the Shakespeare play told in flashback. It does not present a literal translation; Helpmann has tried to catch the depressive undertones. The ballet is electric with tension, thanks to Helpmann, who makes of it a one-man show (despite the appreciable assistance of Fonteyn, John Field, Paul Reymond, June Brae and others): but it may be that one electric shock grounds the charge permanently. Only additional viewings will prove whether the ballet is more than a sensational effort that relies for its eqect on pure drama rather than pure dance.

ROBERT HELPMANN'S HAMLET . . . First seen in this country when it was presented by the Sadler's Wells Ballet Company at the Metropolitan Opera House on Oct. 12.

Of Ashton's ballets, less can be said. Symphonic Variations (music by Franck; costumes and scenery by Sophie Fedorovich; solo pianist, Jean Gilbert) is a rather academic and conventional effort in pure, abstract ballet, where the lines of the dancers follow the lines of the music. Ashton has aimed primarily for a lyric effect, but more competence than originality is present. Façade (music by Walton; scenery and costumes by John Armstrong) frankly annoyed this observer. Walton's music, as will be remembered, is a humorous setting to poems by Edith Sitwell, and Ashton has attempted to match the satiric, burlesque quality in his choreography. What ensues is neither satiric nor burlesque, but an earth-bound treatment that gets obvious laughs for its obvious intent. There is a Scotch Rhapsody, a Yodelling Dance, a Polka, Waltz, Tango and Tarantella, each with the humor on broad lines as subtle as a comic strip. Robert Irving conducted.

The other ballets were still to be given when this review was written.

Ballets de Paris Open

Les Ballets de Paris, another foreign visitor, are now at the Winter Garden, and will stay there as long as business allows. This is the Roland Petit company, starring Renee Jeanmaire, Colette Marchand, Milorad Miskovitch, Gordon Hamilton, Serge Perrault, Belinda Wright and Joy Williams, with an orchestra directed by Jean Gitton. Petit, all of 25 years old, is the leading dancer, principal choreographer and founder of the company. He organized the company last year, presenting it in public for the first time on May 21, 1948.

The same program of four ballets is being presented at the Winter Garden—Le Rendezvous (Petit; music by Kosman, sets by Brassai; costumes by Mayo); Le Combat (William Dollar; music by di Banfield; scenery and costumes by Laure); L'Oeuf a La Coque (Petit; music by Thiriet; scenery and costumes by Lepri); and Carmen (Petit; music by Bizet; scenery and costumes by Clave). Accent on sex. Carmen is the big production, and it is frankly sensual, but L'Oeuf has its hard-boiled moments, too.

Though there are obvious shortcomings to the company, the brilliant theatrical projection alone makes it worth seeing. As a choreographer, Petit still is looking for a stabilizing medium. At present there are moments of Jooss, of Tudor, of other influences; and no one ballet on the program has artistic continuity from beginning to end. He inclines toward the sensational, and some of his material is Bal Tabarin, music-hall, pure and simple. But Petit has imagination and he has ideas. When he finally asserts himself he is going to be a really big figure in the ballet world.

An expert dancer himself, he asks his dancers to do difficult things, especially on point. He has drilled his company to an unusually responsive medium, and whatever is done is done perfectly. If any dancer be singled out for particular mention, it is Colette Marchand, an image of beauty and a dramatic dancer par excellence. Her work in the Dollar ballet is unexceptionable, and in L'Oeuf she is a fowl of spectacular attributes. Renee Jeanmaire's Carmen is thoroughly realized, and she too is a fine dancer, though physically she does not suggest the part of the gypsy.

Questions of art should not blind one in accepting the company for what it is. Les Ballets de Paris offers a thoroughly enjoyable evening of theatre, some admirable dancing, and some beautiful women. It's definitely worth a visit to the Winter Garden.

LEON VARKAS
Premier Danseur
METROPOLITAN OPERA ASSOCIATION

La Meri — Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

Juana — *Dances of Orient and Spain Concerts and Illustrated Lectures*
134 W. 58 St., N. Y. 19, N. Y.

Taji Bey and her ORIENTAL DANCE CO. — Authentic DANCES FROM THE EAST
Pers. Rep. Edw. A. Lowenst, 99 Perry St., N. Y. C.

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

TASHAMIRA — ". . . the lovely and lyrical Tashamira . . ." *John Martin*
Personal Representative: PAUL CARLTON, 505 Fifth Avenue, New York 17, N. Y.

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Assoc., Season 1946-1947
MGT.: NCAC LECTURE AND SPECIAL ATTRACTIONS
Selma Warlick, Director
711 Fifth Ave., N. Y. 22, N. Y.

ELENA IMAZ — INTERNATIONAL DANCE TRIO
Exclusive Management: W. Colston Leigh, 521 Fifth Avenue, New York City 17, N. Y.

Mary Garden Opens Tour in Detroit; Opera Series Has Large Audiences

By MARION GERHARDT

DETROIT.—An audience of some 2,000, which despite the morning hour included a number of business men, heard Mary Garden's first talk in her present tour, given in the Detroit Town Hall series. She entered with the vitality of a 20-year-old, wearing a short Scotch plaid skirt, a vivid red jacket, and a small velvet hat of the same color. The listeners loved her at once. To watch her grace of movement even today is a lesson for young singers.

Her subject was Men, Money and Music. The first two were disposed of in about thirty seconds on the plea that "to know men you must have married, and I never did. As to money, I have always made enough to satisfy my wants and have some left to help a few less fortunate." She told of her early days in Paris, her search for the right teacher and how hard it was as a young artist to gain a foothold; suggested that students should have no financial worries for at least three years, during which they should be able to prove their talents.

Miss Garden spoke of her old friend, Oscar Hammerstein, and his dream of having an opera house in every city, to present performances in as artistic a way as possible. She also mentioned briefly her days with the Chicago Opera, and of the two years she was director as well as singer toward the close. "Tragic," she remarked, "to know that this beautiful opera house is not now in operation for the greatest of arts." She added that "operas should not be sponsored by individuals," but should "belong to the people; the publ · must be an important part of each p·rformance." She challenged Washington, D. C., on which "the eyes of the world are focussed," to explain why it had no opera house. Miss Garden also recounted lightly some of her adventures with the press, made some pointed remarks about opera singers who today appear much on radio and on Broadway, and said rather challengingly that she was curious to see and hear Louise at the "Met." She told of a dream to have opera houses—many hundreds of them—from coast to coast, where young singers could train. The hurried performances we often hear today, she said, show rehearsal lacks, badly trained voices, miscastings, and poor acting.

Miss Garden remains unique as a personality; there will never be another just like her, and certainly no one would dare to copy her.

Opera Series Draws

The Detroit Grand Opera Association sponsoring the Philadelphia LaScala company in eight performances enjoyed the most successful season since its organization. Milton Cross' comments before each act added understanding to the performances; and, in spite of too many last minute substitutions in the casts, the presentations were all enjoyable. Many leading singers from other companies were heard with the LaScala group. Great credit should go to Bidu Sayao, Patrice Munsel, Ann Ayars, Herva Nelli, Bruna Castagna, Regina Resnik, Rose der Derian, Virginia Housey, Lucielle Browning, Geraldine Sloan, Jan Peerce, Kurt Baum, Felix Knight, Cesare Bardelli, Norman Kelley, Martial Singher, Giuseppe di Stefano, Lloyd Harris and George Chapliski for their artistic contributions. Added to the principals were many good artists in secondary roles. Ann Ayars was called from New York to substitute for Mme. Sayao, indisposed, and gave an interesting portrayal of Violetta. Lloyd Harris, routined basso-buffo, stepped in and gave an excellent performance of Dr. Bartolo when Salvatore Baccaloni could not appear here.

As gleaned from comments of those who bought tickets making opera a possibility in Detroit, here are a few "lobby suggestions" to the management of touring companies. "Greater attention should be given to make-up and costuming; a little extra care on the part of each singer could make both a reality." "Choir boys *never* wear high-heeled slippers and nylon hose; audiences in the hinterlands know the difference." "Three conductors, one in the pit and two directing the singing on stage, each batting the bar to his liking, cannot make good performances." "Prima donnas must know that a good bass can steal the show, though often in a less important part." "Tenors should learn that the spinal column is a flexible series of bones and not an iron rod." "A prima donna suffering a lapse of memory should never say to the audience, 'Isn't this terrible?' Next time a less polite audience might agree with her." "Surely the orchestra is paid the same amount, whether they play fortissimo or not."

A thousand bravos are deserved by the many contributing individuals and companies for making the season a possibility and a success. The visiting company was privileged in having audiences of nearly 5,000 for each performance—indeed a record.

Prizes Awarded

At the closing curtain, announcement was made that Nadja Witkowski, 21-year-old lyric-coloratura soprano, is the winner of the $2,000 Scholarship Award given annually by the Grinnell Bros. Music Foundation. In addition to the cash award the soprano is to be given a role next season with the LaScala company when they visit Detroit. Miss Witkowski has had three years of study with Fred Patton of the Art Center Music School and has appeared with the Detroit Civic Light Opera Company, as soloist with the Detroit Symphony Orchestra; and after completing a few engagements in the midwest, will continue her work in New York.

Dr. Cyril Barker, president of the Detroit Musicians' League, announces that Phyllis Pulberg, Frances Elaine Hauss and Ruth Meckler are the winners in the three classes of the Chopin competition sponsored by the League. In addition to the cash and certificate awards, the winners will be presented in a Music Hall concert commemorating the 100th anniversary of Chopin's death. The League is also sponsoring the Polish pianist Malcuzynski in an all-Chopin program in Music Hall on Nov. 18.

The 20th season of the Scandinavian Symphony Orchestra, Eduard Werner conducting, opens with Inga Laure, Swedish soprano, appearing as soloist. Erling Bengtsson, cellist, will appear as soloist on Dec. 3 and Gunnar Hahn, pianist, plays at the anniversary concert on Jan. 28.

Wayne University Activities

The Wayne University Choir, with Harold Tallman directing, opens the season's activity on Nov. 2. Among the works scheduled is the choral episode, Two Americas by Domenico Savino. Eleanor Schneider, soprano, will be featured in songs by Schubert to texts by Goethe.

For the twentieth year the Wayne University Chorus and Symphony Orchestra will give Handel's Messiah in Masonic Temple auditorium, Dec. 6-7, with Hilda Ohlin, Julia Sturges, Fritz Krueger and Bertram Rowe as soloists.

Other musical events scheduled are concerts by the Men's Choral Ensemble, Harry Langsford, director, on Nov. 17; Wayne University Symphony, Valter Poole conducting, on Nov. 23; and the University Band, Graham T. Overgard director, in a Christmas concert on Dec. 14.

Culture Series Offered

The Christian Culture Series sponsored by Assumption College of Windsor, Canada, announces an interesting listing for their sixteenth season. In addition to a number of lectures, ten concerts will be given by Vivian della Chiesa, George Haddad, Portia White, Daniel Duno, duo-pianists Dougherty and Rusicka, Leopold Simoneau, Lilly Windsor, Michael O'Duffy, the Haydn Irish Harp Duo, the New World Orchestra of Toronto, Royal Conservatory String Quartet, and the Vienna Boys Choir.

Frances Lehnerts Tours the South

Frances Lehnerts, mezzo-soprano, has completed a tour of the south. The Mayor of Jacksonville, Fla., gave her the "key to the city" and honorary citizenship; she gave a lieder recital for the Friday Musicale there, and the Woman's Club presented her operalogue Carmen in costume. Miss Lehnerts also sang for the opening of the Southeastern Air Show, for a cancer drive, and for the American Pharmaceutical Convention. Recital engagements took her through Georgia, North Carolina and Delaware. She sang for some 12,000 persons from the balcony of Duke University Chapel, with Anton Brees playing the 50 bell carillon; ABC broadcast the concert on a national hook-up. Miss Lehnerts gave an all-American recital at the National Gallery in Washington, D. C.

Vancouver Symphony Plans

VANCOUVER.—Jacques Singer has been reappointed musical director of the Vancouver Symphony for a three-year period. Plans have now been completed for this season, offering Vancouver the soloists Claudio Arrau, Joseph Fuchs, Sidney Foster, Jan Cherniavsky, Alexander Uninsky, Jascha Davidoff. The newly formed Vancouver Symphony Chorus will be featured in Elijah, Brahms' Requiem and the opera Boris Godounoff. Nearly half the seats have been reserved for the subscription concerts with reservations steadily being applied for. Other plans are well under way for the popular concerts, children's concerts, university and out-of-town concerts.

Rosing Takes Over Direction Of N. Y. City Opera Novelty

The New York City Opera Company has postponed its first production in English of Prokofieff's Love for the Three Oranges until Nov. 1, owing to the illness of Theodore Komisarjevsky, who designed the entire production. Vladimir Rosing, tenor and stage direction, flew to New York from Hollywood to take over the direction. A colleague in former years of the ill director, he will carry out the latter's plans for the lavish production. Subsequent performances are scheduled for Nov. 2 and 17, and tickets for the original date of Oct. 27 are being honored on Nov. 1.

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

Maestro GIOVANNI POMPEO
Composer-Arranger
Symphonic, Operatic Conductor. Director, Studio of Musical Arts. Approved for G.I. Study
246 Huntington Ave., Boston 15 KE. 6-4481

MARIE A. BERGERON
Teacher of Singing
INTERPRETATION — RECITAL PROGRAMS
122 Huntington Ave., Boston, Mass.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE — AUTHENTIC BEL CANTO METHOD
Teacher of Francesco Albanese, La Scala, Milan; Maria Carbone, Covent Garden, London, international radio, Lorraine DiGregorio, San Carlo, Naples; many others in concert, opera, radio, in Europe and the Americas.
460 PARK DRIVE CI. 7-7768 BOSTON 15, MASS.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1948-1949

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Eula Beal
CONTRALTO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Dickenson
COLORATURA SOPRANO

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Dezsö Ernster
LEADING BASSO — METROPOLITAN OPERA

Francine Falkon
CONTRALTO

Miklos Gafni
TENOR
"A phenomenal voice."—*N. Y. Times*

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Winifred Heckman
CONTRALTO

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Hortense Monath
PIANIST

Rosalind Nadell
MEZZO-SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo, Ruth Freeman, Mimi Allen, Mary Hill Doolittle

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Beverly Somach
VIOLINIST
"Nobility, warmth, genuine poetry. A virtuosic performer."—*N. Y. Times*

Gladys Swarthout
MEZZO-SOPRANO
Metropolitan Opera

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

Chicago Symphony Opens Under Baton of De Sabata

By RENE DEVRIES and DOSHA DOWDY

CHICAGO.—The opening concert of the Chicago Symphony Orchestra's 59th season had as guest conductor Victor De Sabata, making his local debut. The performance *in toto* had too much vigor to cajole a discriminating ear. To one who for the past five years had the misfortune of not attending any concert, a deterioration of the once famed instrument, called for years America's "premier orchestra," was noticeable. Where is the beautiful tone that caressed our ears like a balmy breeze in the past? Precision, color, and balance were often lacking.

De Sabata was poorly advised in choosing a program of "Pop" concert calibre to open Chicago's symphony season, notwithstanding the fact that the list contained exactly the same compositions programmed by him in his Pittsburgh debut, where the leader won a unique success that re-echoed throughout the country. Showy pieces such as those which opened and closed this program —Rossini's Overture to La Gazza Ladra and Ravel's Bolero—were calculated to impress the masses, but failed with the large army of connoisseurs who comprise the main element of Chicago Symphony audiences for the regular subscription concerts.

De Sabata, a savant and a musician *hors concours*, is dramatic and theatrical in the extreme on the podium. His way with Rossini's Overture showed him in his real element—the operatic repertory. The Franck Symphony, the backbone of his program, brought glory neither to him nor to the orchestra. To open the beloved and popular symphony with a too prolonged pianissimo was Mr. De Sabata's individual idea, and then to present the finale at a galloping tempo, which would have done justice to Tchaikovsky's "1812," but not to Franck's quasi-classic D minor. Ravel's Bolero is greatly popular, but not with many musicians, including the composer himself, who placed his own work on a level with Chabrier's España. A novelty was Ghedini's brilliantly scored Marinesca e Bacchanale. R. D.

Maggie Teyte in Recital

The art of beautiful singing apparently holds no secret for Maggie Teyte, one of the few really great declamatory vocalists of the day. In her well-arranged program, at the Civic Opera House, the English soprano charmed and astonished, in turn. Her delivery of Lieder and songs of several lands proved exemplary. Her English, German, and French diction is a joy, for each word has a *raison d'être*. Miss Teyte uses her voice to tell the story forcefully, or peacefully, without resorting to any cheap tricks to win approval from her listeners.

Years ago, Miss Teyte made her U. S. debut in Philadelphia. Afterward she sang there the title role in Massenet's Cendrillon to Mary Garden's Prince Charming; the real hit of the evening was scored by the late Jennie Dufau, cast as the Fairy, and this reporter was one of many who took exception to Miss Teyte's manner of projection of the text and the somewhat exotic vocal delivery which she employed at that time. Since then, she has become a past mistress in all branches of song literature, which she ennobles in spite of her somewhat restrained vocal resources. The upper range of the scale is still limited, as it was formerly, but withal, from start to finish, she gave a vocal and artistic demonstration which should have been witnessed by teachers and students *en masse*. George Reeves proved himself a worthy coadjutor. R. D.

Ballet Russe Opens Series

The Ballet Russe De Monte Carlo started its two weeks' engagement at the Opera House "on the left foot," so far as ballerinas and male dancers are concerned. This opinion was in no way shared by the audience, which applauded vehemently principals and corps de ballet at every possible opportunity. The initial program consisted of such favorites as Les Sylphides, The Mute Wife, Pas De Deux Classique, and as a grand finale, Gaité Parisienne, with its "can-can" *à la* Moulin Rouge. R. D.

DISCUSSING MASTER CLASSES in voice production and interpretation are Martial Singher, Metropolitan Opera baritone (right) and Leonard Keller, president of the Metropolitan School of Music, Chicago, where Mr. Singher recently concluded a four-week course. Success of the master class series, which drew performing artists and advanced students from the entire mid-west, has resulted in announcement that the baritone will return to the school for a second series of classes on Feb. 13. *(Graphic Photo Service)*

Both Artur Rubinstein and Solomon paid tribute to Chopin in their individual Orchestra Hall recitals devoted to this composer's works, and commemorating the centenary of his death.

Mr. Rubinstein seemed to have captured all of the genius that was Chopin, as he interpreted wonderfully, the various forms of Chopin literature. The great pianist stands on the summit.

The recital of the noted British pianist, Solomon, was an extra event in the Musical Arts Piano Series given (Oct. 17) on the hundredth anniversary of Chopin's death. The program compared almost identically with one played here by the great Paderewski many years ago, opening with four ballades (of unequal performance), the B flat minor sonata; Fantasie in F minor, Three Etudes; the D flat Nocturne, and Polonaise in A flat.

There was so much remarkably beautiful playing throughout Mr. Solomon's recital, that it was surprising to hear some which was not—exquisitely poetic passages against erratic ones—and surprising, too, that such an artist could allow cool detachment to intrude upon warm communion with his instrument and his audience. Performances of the Etude in F major and the D flat Nocturne were among the high points in Mr. Solomon's program, given impeccable performances. The artist was received warmly by his discriminating audience.

Muriel Kerr Opens Musical Arts Series

Muriel Kerr, in her Orchestra Hall recital, which opened the Musical Arts Piano Series, reached full artistic stature. The artist was at ease intellectually, musically, and technically in a program comprising the Bach-Busoni Chorale "Nun komm der Heiden Heiland," Hindemith's Third Sonata, the Schumann Phantasie, a Debussy group, some Chopin Preludes, and the Andante and Grand Polonaise Brillante.

Allied Arts Corporation

On Sunday, Oct. 16, the Vienna Choir Boys gave a concert consisting of 16th Century sacred music, among which the Ascendit Deus of Gallus was especially nimble and pure; an operetta of Johann Strauss, titled Tales from Old Vienna, in costume; and folksongs. Expertly coached in vocal and dramatic performance by their director and accompanist, Harald Hedding, they beguiled their audience in Orchestra Hall. When The Star-Spangled Banner is sung by small boys with strong German accents it has a new meaning for Americans.

J. DEL.

Muriel Rahn Sings

Muriel Rahn, soprano, was heard in a comprehensive recital in the Eighth Street Theater on the same day. Blessed with physical grace and a rich voice of wide range and flexibility, she follows in the tradition set by Marian Anderson and Dorothy Maynor, with perhaps an added measure of verve. With Daniel Gordon at the piano, Miss Rahn progressed from Cesti and Scarlatti, through a French group beautifully presented, Negro art songs, among others, to excerpts from Gershwin and Carmen Jones. A stark and powerful setting of Langston Hughes' poem, Canto de una muchacha Negra, was especially haunting. J. DEL.

George Newton's Recital

George Newton, bass-baritone, appeared in recital at Kimball Hall on Oct. 9, disclosing an excellent voice and an earnest approach to the music. This initial impression was, however, unfortunately modified by a general lack of precision in diction and by a poorly chosen program, of which many numbers were unsuited to the singer's style. Mr. Newton was more successful in serious songs which revealed his sonorous lower range than in lighter numbers, where his voice did not have sufficient flexibility. Accompaniments were furnished by Jane Hampson. W. M. S.

With the years of experience behind their success, and the devoted audiences which attend their every polished phrase, there is little more to be said of the

ANNA FITZU
Vocal-Opera Studios
Co-Teacher: FREDERIC PERSSON
1247 N. Dearborn Pkwy., Chicago, Ill. Tel.: MI. 2-6975

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St.,
Booking 1948-1949 Chicago 15, Ill.

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
925 Orchestra Building, Chicago 4, Illinois

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

FRANZ BENTELER
CONCERT VIOLINIST
Pers. Rep.: Bertha Ott, 306 S. Wabash, Chicago, Ill.

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
62 W. 74th St., Chicago 21 Phone: ABE 3820

MARY C. PETERSON
PORTRAITS IN OIL and
BLACK AND WHITE
1433 Dearborn Parkway, Chicago, Ill. DELaware 5971

FRANCES GODWIN
SOPRANO
Mgt. Concert Div. of Nat'l. Opera Ass'n. Inc.
1140 Lake Shore, Evanston, Ill. Tel. DA. 8-1939

John David Anello
CONDUCTOR
Opera — Concert — Voice Coach
2004 EAST EDGEWOOD AVENUE · MILWAUKEE 11, WIS.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

MARIA HUSSA—GREVE SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

Mrs. Hanna Butler
TEACHER OF VOICE
Residence: St. Clair Hotel
512 Fine Arts Bldg., Chicago, WEbster 9-2705

WILLIAM CHARLES
BASS BARITONE
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago, Ill.

RUDOLPH GANZ
Booking 1949-50
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano—Decca Records

VIRGINIA PEMBERTON
Leading Soprano: Chicago Opera Co. — Boston Grand Opera Co.
179 E. Lake Shore Drive, Chicago 11, Illinois

SERGEI TARNOWSKY Pianist - Teacher
De Paul University School of Music
64 E. Lake, Chicago 1, Ill. Res. Tel. DIV. 8-6800

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

Pro Musica Trio beyond the fact that the Chicago Chamber Music Society presented them in the first concert of the 1949-50 series on Oct. 19 at the Ambassador East. Their program, Vivaldi's Sonata A Tre and Brahms' Trio, opus 87, in C Major, began in a restrained vein and worked upward to well-controlled intensity, not forgetting the gaiety in the parts where gaiety was written. Nina Mesirow-Minchin, pianist; Fritz Siegel, violinist, and Ennio Bolognini, cellist, are definite contributors to the finest in chamber music.

J. DEL.

Other Concerts

Choral organizations heard in Orchestra Hall during the past fortnight by large audiences were the Original Don Cossack Chorus and Dancers, Serge Jaroff, director; the Robert Shaw Chorale and at the Civic Opera House, the Ukranian Bandurist Chorus.

Recitals in Kimball Hall early in the season were given by the Fine Arts Quartet, presenting their usual high standard, in performances of quartets by Dittersdorf, Villa-Lobos, and Franck; John Sweeney III, a competent pianist and refined musician; Alyne Dumas Lee, soprano, whose recital was an altogether attractive one, despite some features of the artist's singing yet to be improved; Margaret Davis, a gifted violinist and sincere musician; and the talented duo-pianists, Julian Leviton and Annabelle Shrago.

Garden and Singher

Mary Garden and Martial Singher will be guest stars of the American Aid to France (Chicago chapter) benefit, at the Casino, Wednesday, Nov. 16. Miss Garden has chosen to speak on "Men, Money, and Music," and it is hoped that she may give lines from a favorite role, Mélisande, which she created. The noted baritone sings a program of early French songs and Debussy.

Adding to the interest of the occasion will be the first Chicago showing of the Napoleonic jewels (dating from 1811) to be displayed through the courtesy of Mauboussin, jewelers.

Nancy Carr, soprano, will close the 1949-50 Patrons of Music Concerts season, Jan. 11, replacing Eva Gustavson, whose American tour has been cancelled for this season due to illness.

The season opens Nov. 9 with Pierre Fournier in a cello recital, to be followed by that of Robert Goldsand, pianist, Dec. 7.

Senia Greve Receives Honorary Degree

The President of the Austrian Republic has bestowed the honorary degree of Professor of Music upon Senia Greve, basso, husband of the well-known concert and opera singer, Maria Hussa.

Chicago Artists' Ass'n. in 35th Meeting

The opening meeting of the 35th anniversary year of the Chicago Artists' Ass'n. was held recently in the Cordon Music Room, with the following members participating: Young Artist runners-up in the scholarship contest of last April, Genevieve Alexsunas, pianist; Ruth Tengwall, violinist, and Robert Harris, tenor, accompanied by Thalia Heim; and Senior Artists, Edalyn Bledsoe, mezzo-soprano, accompanied by William Browning, and Mae Doelling Schmidt, pianist.

In addition to the customary scholarship contest for Young Artists in three departments—orchestral strings, piano and voice—with an award of $100 to the winner in each department, the Chicago Artists' Association is sponsoring a MS. Contest for Young Artists.

The Association is also sponsoring Kirsten Flagstad's only Chicago recital this season, at Orchestra Hall, Nov. 13.

ADA PAGGI, noted voice teacher and former operatic star, center, with two of her pupils, winners of the preliminary contest for coloratura soprano in the Chicagoland Music Festival. Norma Schmit (right) won first place; and Arlene Bledsoe was second best among 53 contestants. These two young singers also won a $1,000 prize and a two weeks' tour to Hollywood in the Rubens Contest over Station WGN, Chicago, recently.

San Francisco Opera Fetes Stars

SAN FRANCISCO.—San Francisco's longest and perhaps best opera season to date has continued with unabated success. Practically all performances have been sold out in advance, long lines of standees forming hours before curtain time.

There are many reasons for this gratifying situation. The artists have been in top form; the San Francisco Symphony Orchestra, which played in the pit, was tireless and often superb. Conductors Merola, Steinberg, Cleva, Breisach, Adler and Kritz were admirable; chorus and ballet in new costumes showed superior training under Kurt Herbert Adler and Willem Christensen, respectively. Stage director Armando Agnini's master hand united all elements.

Puccini's Manon Lescaut, not given here in over twenty years, had an amazingly warm reception. Licia Albanese as Manon surprised even her most ardent admirers with dramatic and vocal intensity. Bjoerling, as Des Grieux, was again the incomparable tenor. Baccaloni as Geronte, a colorful villain; Enzo Mascherini, suave as the rascally brother Lescaut; Fausto Cleva, the excellent Puccini conductor. Alessio de Paolis and Herta Glaz made the most of their assignments as dancing master and musician.

Verdi's Aida gave Elisabetta Barbato, the season's youngest star, in the title role, another opportunity for spectacular prominence. Realistically Ethiopian in appearance, with plenty of barbaric trappings, vocally she seemed less sure than in Tosca. Blanche Thebom's Amneris provided thrilling moments, especially in the third act, though she was at times over-seductive. Robert Weede (Amonasro), Nicola Moscona (High Priest) and Desire Ligeti (King) sang most impressively. Uta Graf, the offstage Priestess, was at her best. Chorus, ballet, orchestra and even the extras handled their assignments with verve and precision. William Steinberg as conductor; Adler as chorus director; and Agnini, stage director, again proved an effective threesome.

Flagstad as Brünnhilde

Die Walküre provided another occasion for Kirsten Flagstad to assert her magnificent vocal and artistic stature as Brünnhilde. Set Svanholm sang and acted Siegmund with consummate skill. The new basso, Mihaly Szekely, one of the season's sensations here was a memorable Hunding, with his masterly, vibrant voice and commanding stature. Rose Bampton, a handsome Sieglinde, revealed rich, full-toned vocalism and admirable poise. Thebom was a queenly Fricka. Richard Sharretts, somewhat miscast as Wotan, strove heroically to bring his vocal strength and intensity up to the required calibre and volume. Steinberg gave authoritative and cogent conducting.

The Tales of Hoffmann was a delightful diversion from the heavily dramatic productions. The tuneful score fell on grateful ears. Exceedingly fine singing was that of Raoul Jobin in the title role and Licia Albanese as Antonia. Jarmila Novotna was a most beguiling Viennese courtesan and Uta Graf a sweet-voiced mechanical doll. The fantastic tale gave Lawrence Tibbett another chance to display his seasoned artistry, both as Dr. Miracle and Dappertutto. Baccaloni excelled in the comedy role of Coppelius. Herta Glaz, Donna Walker, Desire Ligeti, George Cehanovsky, Leslie Chabay, Caesar Curzi, Alessio de Paolis and Colin Harvey all deserve mention. Paul Breisach's highly lyrical gifts made him an excellent conductor.

Cast changes for repeat performances brought some added impersonations. Nicola Moscona's fine resonant voice and highly effective characterization of Mephistopheles in Faust gave him opportunity to prove himself one of the most gratifying bassos on the roster. Florence Quartararo at the same Thursday and Sunday matinee performances was a completely captivating Marguerite, her voice for the most part rich and velvety except for occasional high tones. Alice Ostrowski of the Vienna Opera, without benefit of rehearsal, sang a most acceptable Martha. Herbert Janssen, in all the Tristan and Isolde performances, was a splendid Kurwenal; Herta Glaz a memorable Brangäne.

Two important operas remained to be heard in the San Francisco season when this was written—Samson and Delilah, with Jobin and Thebom; and Lucia di Lammermoor. The latter, starring Lily Pons, Tagliavini, Valentino and Ligeti, was to be conducted by Gaetano Merola as a commemoration of his fifty years' activity in opera in the U. S. Merola came to America in 1899, his first assignment being Lucia, which he conducted for the Henry W. Savage Company in Buffalo, N. Y., in English. Oct. 21 was a notable occasion for music lovers here.

Concert Schedules

Following the close of the San Francisco Opera Company's current season, other musical events will take the spotlight here. The San Francisco Symphony season will open Nov. 10, with Pierre Monteux at the helm for his 15th year. Other conductors will appear from time to time: Bruno Walter in December; Leonard Bernstein in March; Manuel Rosenthal in April, directing his own composition, Jeanne d'Arc. Guest artists are pianists Rudolf Serkin, Benno Moiseiwitsch, Arturo Michelangeli, Lili Kraus, William Kapell, Grant Johannesen and Patricia Benkman; violinist Naoum Blinder; singers Marian Anderson, Kathleen Ferrier, Jennie Tourel, Delia Reinhardt, Verna Osborne, Dorothy Warenskjold and David Lloyd. The 23 weeks' season will close April 29, 1950.

The San Francisco Opera Association Concert Division is bringing the Ballet Russe de Monte Carlo for another series opening Nov. 21; Alec Templeton, pianist, will appear Nov. 14. The Larry Allen-Dorothy Granville series starts with a Jan Peerce concert, Nov. 5, and the Vienna Choir Boys, Nov. 20. Spencer Barefoot is presenting a series at the Marines Memorial Theatre, including Maurice Euphrat, pianist, Oct. 26; Lev Shorr and Frances Wiener, piano and violin, Nov. 7; and Joseph Schuster, cellist, Nov. 13.

At Mills College, Oakland, the Associated Students Course opens Oct. 26 with Dorothy Profant Artaud, pianist; and continues with Pro Musica Antiqua, Nov. 2; and Nell Tangeman, mezzo-soprano, Nov. 9. The University of California Extension Division offers Folk Music Recitals by Sam Hinton, Oct. 17, and Charles O'Connor and Lori Campbell, Oct. 21. The Berkeley Community Concert series opens with a Sunday matinee recital by Italo Tajo, bass-baritone, Oct. 16, and the Revelers Quartet, Nov. 3.

MRS. FRANCIS H. REDEWILL.

HAROLD BAUER
Manhattan School of Music
238 East 105th St., New York 29, N. Y.

CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
RCA Victor Red Seal Records with Mario Lanza
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
Per. Rep.—M. de Pace, RKO Building, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

STELLA ROMAN
LEADING SOPRANO METROPOLITAN OPERA
MGT.: HUROK ARTISTS INC.
711 5th Ave., N. Y. 22, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

CAREY SPARKS
TENOR
OPERA - CONCERT - RADIO - TELEVISION
51 W. 71st St., N. Y. C. 23 TR 3-7120

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Todd Duncan
BARITONE
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
CONDUCTOR
Cosmopolitan Little Symphony
17 E. 48th St., New York 17 PL. 5-1127

J. KREMER NEUMANN
PIANIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd St. New York 22, N. Y.

Amelia CARDWELL
SOPRANO
OPERA — CONCERT — ORATORIO
Suite 701 119 W. 57th St., N. Y. C. 19

AGNES CARLSON
SOPRANO — INTERPRETATIVE ARTIST
CONCERT — OPERETTA
161 West 57th St., N. Y. C. Circle 6-1825

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shuberts
Mgt.: Dolores Hayward—113 West 57th St., N. Y. C. 19

MURIEL RAHN
SOPRANO
Management: Dick Campbell Concerts
81 East 125th St., New York 35, N. Y.

Coppicus & Schang, Inc.
(formerly Metropolitan Musical Bureau)
Division
Columbia Artists Management, Inc.
113 W. 57th St., New York

LILY PONS

LICIA ALBANESE

Pierre & Francis
Bernac Poulenc

JUSSI BJOERLING

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

MARYLA JONAS

Dorothy Kirsten

LILI KRAUS

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
Nicolas Kostrukoff, Conductor

SUSAN REED

HAZEL SCOTT

William Schatzkamer

SPALDING

Tossy Spivakovsky

Soulima Stravinsky

JENNIE TOUREL

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba WELITCH

NEW YORK CONCERTS: Major Orchestras Highlight Schedule

CARNEGIE HALL

Philadelphia Orchestra, Eugene Ormandy conducting, Oct. 11, E.—The climax of the opening orchestral concert of the season was Schönberg's Verklärte Nacht for string orchestra, in commemoration of the composer's seventy-fifth birthday. The superlative performance of Ormandy and his orchestra unveiled every detail of this unique and deeply stirring score. It was balm to the ear to listen to the beautifully balanced sound of the string ensemble, above which the solo instruments were heard in transfigured beauty. The concert started with Mr. Ormandy's transcription of Bach's Toccata and Fugue in D minor and closed with a convincing reading of Brahms' Symphony No. 2. An ovation for conductor and orchestra expressed the audience's pleasure with the return of the Philadelphians. H. W. L.

N. Y. Philharmonic-Symphony, Leopold Stokowski conducting, Oct. 13, E.—With the sounding of the majestic C major chord of the Prelude to Meistersinger, the 108th season of New York's oldest orchestra got under way. Other standard repertory works on the program were Debussy's La Mer, in which Mr. Stokowski's interpretation, strangely enough, lacked transparency and did not always have the necessary poetry; and Brahms' Symphony No. 1, which had a rather conservative reading.

Aaron Copland's Children's Suite, from his music for the film The Red Pony, received its first New York performance. This composition, which no doubt gives the motion picture added interest and value, in this concert version loses much of its immediate appeal. In spots it has beguiling freshness and great imaginativeness, but there are other passages which without the pictorial background lack meaning; yet, the work is certainly a welcome addition to the orchestral repertoire.

Oct. 16, A.—Copland's work was repeated by the Philharmonic on Sunday, the other first performance being Rolf Liebermann's Suite on Swiss Folk Melodies. The composer provides a simple orchestration of charming folksongs. The score would serve better as background music to a movie than as a concert piece. Stokowski's orchestration of Chopin's Mazurka in A minor op. 17, No. 4, was played in memory of the master's 100th death anniversary. There was a repetition of Brahms' First. H. W. L.

Nicanor Zabaleta, Oct. 7, E.—Back from several seasons in Latin America, this notable harpist was hailed by a sizable and enthusiastic audience, to which he offered a substantial program, much of it written originally for his instrument, and including two first performances—the Basque Sonata of F. Medina (dedicated to Mr. Zabaleta) and Hindemith's Sonata for Harp (1939). Transcriptions of Bach's Toccata in G and Concerto in C were followed by Six Easy Variations on a Swiss Air by Beethoven (designed by the composer for harp or harpsichord), and shorter pieces in a concluding group.

Mr. Zabaleta is a fine artist, one whose innate musicianship and poetic insight would set off the merits of any musical medium; that he has chosen the harp adds another to the select number of exponents *par excellence* of that instrument. He encompassed the styles and demands of all with ease and mastery. Most interesting, of course, were those works intended by their creators for harp. The Hindemith score, especially, proved an outstanding offering. M. L. S.

Sari Biro with orchestra conducted by **Manuel Vardi,** Oct. 8, A.—After an absence of some years the comely pianist returned to the local concert stage in an ambitious program comprising three concertos—Beethoven's in G major, Menotti's in F major and Tchaikovsky's in B flat minor. The accompanying orchestra was successfully conducted by Vardi.

Whether it was a concession to the big hall or a change in her style, Miss Biro employed on this occasion a rather brittle and metallic touch which did not seem completely justified in a work so romantic and intimate as the Beethoven. Especially in the second movement this discrepancy of conception was particularly in evidence. Menotti's work also could have been interpreted with more transparency. The latter was an effective composition, and brought the composer an ovation, acknowledged from his box seat. The closing Tchaikovsky work was played with brilliancy. The next concert of the three-evening series will take place Nov. 5. H. W. L.

Gota Ljungberg, Oct. 9, A.—A large enthusiastic audience greeted the noted soprano on her return to the recital field, with a comprehensive list of arias and songs. Soon indicating that she has lost nothing in charm and stage appeal, her singing won demonstrative approval from her hearers, many of whom recalled her Salome, and Wagnerian assignments of the Metropolitan days. Handel's Sommi Dei and the opening classics were delivered with clarity and good style. The Cavatina from Der Freischütz; Sieglinde's Du bist der Lenz; Strauss, Grieg and Sibelius songs ranked high in merit among her offerings. The soprano's vocal powers seemed most effective in declamatory passages and in those requiring melodious singing, such as Sibelius' Black Roses and Sailor Song. This was said to have been Mme. Ljungberg's second recital in her career here. The distinction of her presentations, particularly in the Scandinavian repertory, roused hopes of more frequent appearances. Elsa Fiedler was the accompanist. M. C.

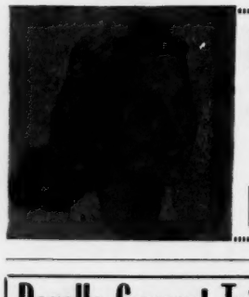
Jacques Bronstein, with orchestra conducted by **Franco Autori,** Oct. 9, E.—The pianist offered the endurance feat of playing three concertos in a row—Mozart's in D minor, Beethoven's "Emperor," and Saint-Saens' in G minor. The program opened with the overture to Mozart's Marriage of Figaro. Mr. Bronstein is to be felicitated on his scholarly approach to all of his music; his discerning taste, and firm grasp of technical difficulties. He gave three distinct, clean-cut and well thought out expositions. His coordination with the orchestra showed a need for more rehearsals than he apparently was able to have with the ensemble. D. B.

Yehudi Menuhin, Oct. 10, E.—The noted virtuoso presented his first recital here in two years, ably assisted at the piano by Adolph Baller. Reversing the usual sequence of programs, Mr. Menuhin started with a contemporary work, Prokofieff's Sonata No. 1 in F minor, followed by the "Kreutzer" Sonata of Beethoven. The artist's musical feeling and consciousness of style were always evident, even when a certain dryness of approach and tonal delivery was sometimes noticeable. Bach's Sonata No. 2 in A minor for violin solo found its climax in the *fuga,* played with grandeur and a fine sweep. A final group of shorter works including Ernest Bloch's Abodah, three pieces by Alexei Haieff, and Paganini's Il Palpiti, was prolonged by encores. H. W. L.

Earl Wild, Oct. 12, E.—The young American pianist played a program that displayed his superior gifts as master technician and tonal colorist. Opening with the seldom heard D major (op. 40, No. 3) Clementi Sonata, he played it with style adhering closely to the period and a fresh gracious charm, especially in the last movement. Wild also was heard in works of Chopin, Paganini-Liszt, Medtner, Smetana, Moussorgsky, Dohnanyi, Creston and Strauss-Godowsky. Of the Chopin group the Nocturne in F sharp was most outstanding, though the highlight of the evening was the devilishly difficult Paganini-Liszt etudes—La Campanella, La Chasse and Andantino Capriccioso. These were not only played with the greatest of technical ease but also with a continuous flow of magnificent tonal effects which could only be accomplished by a complete control of the keyboard. There was no rushing, banging nor blurring; virtually every note was clearly articulated, with perfect weight and balance, yet there was a spirit and excitement brought to the music that was rare even in this day of virtuosos. The six Creston Preludes, played for the first time, were extremely pianistic and well-made, with not too much originality. R. K.

John Creighton Murray, Oct. 14, E.—A third New York recital by the American violinist, who has appeared with orchestras in Europe and in this country, had as a novelty the first U. S. hearing of the Sonata in D major (1948-49) by Vladimir Dukelsky, with the composer at the piano. This was a pleasant, at times melodious work with a dance-like thematic pattern; most striking among its three movements was the final one, with vigorous staccato bowing for the violinist. The performance won several recalls for soloist and composer. The program opened with Mozart's Sonata in B flat major, with Albert Hirsh playing the piano part. In this the violinist was somewhat reticent, considering the large spaces, and the muggy evening contributed to swallowing some of his tone. His finely spirited performance of Bach's solo Partita in E major was effectively done, and

3 ESTABLISHED DANCE ATTRACTIONS
Rosario & Antonio
MATA & HARI
SLAVENSKA
and her BALLET VARIANTE
Mgt.: COPPICUS & SCHANG, Inc.
113 West 57th St., N. Y. 19, N. Y.



EVELYN READE
Young American Soprano, *will give her*
NEW YORK DEBUT-RECITAL
at Carnegie Recital Hall
NOVEMBER 13—SUNDAY at 5:30 P. M.
Miss Reade is now soloist with the Scarsdale, N. Y., Congregational Church.

Dorelle Concert Trio of New York
MAXINE DORELLE, *soprano* — JASCHA FASTOFSKY, *violinist* — WALLACE KOTTER, *pianist*
Per. Rep. —Dorelle, 34 Beekman Pl., N. Y. C.
East —Matthews, 123 E. 53rd St., N. Y. C.
—Antrim Bu., Phila., Pa.
Southeast —Alkahest Celebrity Bu., Atlanta, Ga.
Southwest —Dixie Bu., Dallas, Texas
West —Stewart, Beverly Hills, Cal.

the Chausson Poème had many moving moments. Perhaps the most rewarding playing was in the superb reading of the Mendelssohn Concerto at the close —topped with numerous encores, done with increasing brilliance and verve. R. M. K.

Erno Valasek, Oct. 16, E.—The first half consisted of the Stamitz-Kreisler Study on a Chorale (for violin alone), Beethoven's Sonata No. 2 in A major and Stravinsky's Duo Concertante. Perhaps Mr. Valasek had first to familiarize himself with the hall; his tone, sensuous and strong during the second half, and his personality, very convincingly projected also in the latter part of the evening, did not come over so well in these offerings. But it became clear during the evening that here was one of the finest violinists of the younger generation. In Bach's Partita No. 1 in B minor for violin alone, the young artist's technical and musical interpretation was a stunning achievement. Not only did he master all the pitfalls of the work, but the musicality of his conception and the clarity of his projection were stunning. No wonder that after the fireworks of the Vieuxtemps Concerto No. 5, the audience clamored for encores, which Mr. Valasek played until the raised houselights sent his listeners home. Leon Pommers was at the piano. H. W. L.

Sigi Weissenberg, Oct. 18, E.—The Palestinian youth has one of the most beautiful touches to be heard from any pianist, and commands a formidable technic. Beginning his program with Franck's Prelude, Fugue and Variations, his sensuous tone allowed many coloristic effects not achieved by other performers. He continued with four Spanish Sonatas by Padre Soler, pre-classic Iberian composer; these rare pieces were impressive in the clarity of their structure and the transparency with which Mr. Weissenberg played them. Schumann's Davidsbündlertänze were executed with great skill. Sometimes the tempi were overly fast and the temperament of the artist tended to drive him to hard tone in spots but this did not minimize the impressiveness of his interpretation. The Prelude and Allegro by Kreisler-Holeman, a brilliant showpiece, rounded out the first half. Six Preludes by Rachmaninoff again proved the pianist's ability to paint in vivid tones, delicately and imaginatively projected. Kabalevsky's Sonata No. 3 closed the official list, lengthened by many encores. H. W. L.

Chopin Festival, Oct. 19, E.—Rare works of Chopin were a feature of the Festival Concert given, in a hall decorated with many flags, by an orchestra under Franco Autori, Agi Jambor and Jakob Gimpel, pianists, and the Mannes Trio, under the auspices of the UN Polish Delegation and Trygve Lie, UN secretary general. Addresses were made by Carlos Romulo, president of that organization, and by the Polish delegate, Julius Katz-Suchy at the opening.

Mr. Gimpel played the Concerto in F minor with finely controlled nuances and brilliant bravura, and at the close of the program was heard in the Andante Spianato and Polonaise with the orchestra. Miss Jambor was a brilliant soloist in the early "Don Giovanni" Variations, which though immature, showed flashes of the tone poet's later individuality and allegedly were what caused Schumann to utter his famous "Hats off, a genius!" Miss Jambor later gave the Barcarolle and F minor Ballade with smoothness and tonal clarity. The Mannes Trio played with great skill and charm the relatively uncharacteristic Chopin Trio in G minor. Praise is owing to Mr. Autori for his forceful way with the orchestra. R. M. K.

TOWN HALL

Claire Lennon, N. Y. debut, Oct. 5, E.—The young soprano offered two Mozart airs, Deh vieni, non tardar, and the Alleluia; a group in German by Szymanowski, Wolf, Marx and Brahms; the aria from Weber's Oberon; Fauré and Fourdrain songs; Charpentier's Depuis le jour from Louise; Bizet's Seguidilla from Carmen; and a group in English, introducing Edward Garrett's Love Song, which won repetition. Miss Lennon's work had expressiveness, and there was a pleasingly warm quality about her lower and middle voice. Her enunciation was clear and she possessed the ability to spin out a long-drawn phrase. With a year's further experience in recital singing, she may show more decided assets. Edward Garrett was the accompanist. M. C.

David Stimer, Oct. 6, E.—Novelty of program content featured the pianist's recital. In four rare clavecin pieces by Couperin his performance, though musically conceived, was hardly evocative of the instrument for which they were written. Stravinsky's Sonata (1924), despite occasional roughness and overstress, showed intellectual grasp. Satie's Nocturnes Nos. 4 and 5 were exquisitely played, with simplicity and charm. Poulenc's suite of pieces, Les Soirées de Nazelles, was given with fine clarity, and with rich tonal appeal in the more reflective pages. A first performance anywhere of the Sonata No. 1 (1948) by the 26-year-old American composer, Ned Rorem, winner of the Gershwin Award, revealed a gifted composer influenced at times by impressionism, at others speaking a more advanced language. Mr. Stimer, to close, gave a precise but rather aloof reading of Mozart's poignant Sonata in F major (K. 533), and extras by Scarlatti and others. R. M. K.

Raymond Lewenthal, Oct. 7, E.—Exceptional technical ability, sensitivity to mood and style, and a fluent range of tonal dynamics marked the recital. The young pianist displayed even futher gratifying gains in assurance and versatility since his applauded debut last season. The program included contrasted works—the Mozart Rondo in A minor; Ciaia's Allegro in G minor; Schubert's Sonata in B flat major; three Debussy pieces; the Antheil Sonata No. 4, and two well-played pieces by Rachmaninoff, the Moment Musical in E flat minor and Prelude in E flat major. Mr. Lewenthal concluded the interesting performances with Liszt's Mephisto Waltz. The two chief novelties were the delightful Ciaia work by one of the little known 18th century masters, and Antheil's Sonata, in three contrasted movements—a lively opening one, a more thoughtful andante, and a whirlwind finale—which was introduced by another recitalist in New York last season. M. C.

Simon Sadoff, Oct. 8, A.—A pianist of technical facility and sensitivity, Mr. Sadoff has given previous recitals here, and was heard as soloist with the American Ballet Company on its South American tour. After playing two Chorale-Preludes of Bach-Busoni, he revealed interpretative insight in Beethoven's Sonata in E major, op. 109 and technical facility in Brahms' Variations on a Theme of Paganini (Books I & II). But Mr. Sadoff's most provocative playing was in Schoenberg's Three Piano Pieces, op. 11. Thanks to his interpretative skill these works, long considered problematic, seemed appealing, clear-cut and highly emotional romantic manifestations of a great composer. A group of Chopin, interpreted with delicacy and poetry, closed the list. An appreciative audience demanded encores. H. W. L.

Doris Trotman, Oct. 9, 5:30 p.m.—Selecting unusual and musicianly material for her programs, the soprano commenced with a lovely group of English works of the early 17th century, by Bartlet, Campion, Ford, Rosseter and Robert Jones. In these Miss Trotman's sweetness of quality and warm color were at their best. The following Schumann lieder were sung with good style, but were not completely suited to the texture of the vocal upper range. The taxing cycle, On this Island, text by Auden, settings by Benjamin Britten, proved interesting to connoisseurs of contemporary song. Three numbers by Claire Kessler (Anecdote; The Man with the Blue Guitar, and Cradle Song) received first performance. Fauré compositions and lilting Spirituals completed the printed list. David Stimer played excellent accompaniments. M. C.

Burl Ives, Oct. 9, E.—The distinguished singer of folksongs appeared in his only recital here this season. Greeted by an enthusiastically receptive audience, his program presented three groups of the songs he has made particularly his own. They were sung in his inimitable and appealing style, and included several not very familiar to his New York recital audiences, such as Edward, Cowboy's Lament, Turtle Dove, and Darling Cory. W. A. T.

Elena Nikolaidi, Oct. 10, E.—Although the smaller hall seemed sometimes inadequate for her opulence of tone, Nikolaidi has every asset that goes into the making of a glamorous figure on the singing stage—beauty of person and deportment plus a flexible, wide-range contralto voice of glorious texture, which she utilizes with skill and with a musician's selectivity. It is rarely, these days, that one hears an opulent voice with so clean a line and such technical security. To be exigent, there was at times a slight stiffness, particularly on the high releases, and the program itself was more exacting and less exciting than that of last season's debut here. But it will be long before the Mignon of Hugo Wolf is as thrillingly sung or the Mahler Lieder eines fahrenden Gesellen given a more poignant delivery. Also programmed were an aria from Olimpiade, by Cimarosa; lieder of Schubert and Hugo Wolf; the dazzling Euryanthe aria by Weber; two delightful Greek folksongs; the rhythmically-sung Rima, by Turina; and Obradors' haunting Coplas de Carro Dulce. Jan Behr was the accompanist. M. C.

Bernhard Weiser, Oct. 12, E.—In a program designed to display the pianist's interpretive versatility as well as his technical proficiency, the performance of Rachmaninoff's poetic Sonata No. 2, op. 36, and a Chopin group provided the evening's dramatic climaxes, although the Ballade's slower tempi were debatable. Three new works were heard. Lukas Foss' Passacaglia contained interesting resonances but seemed to grope harmonically. Arthur Berger's Partita contained too many contrived imitations and dissonances to have genuine musical flow. F. James Brown's Essay was fairly successful, because of its harmonic consistency and varied color. Bach and Mendelssohn compositions, played clearly but somewhat stridently at times, began Mr. Weiser's concert; works by Fauré, Debussy and Prokofieff completed it. G. B.

(*Continued on page* 18)

F. TUCKER VAN KLOOSTER, LTD., *Presents*

CELEBRITY CONCERTS

The Concert Series Designed for Your Town

"Bring the Great Artist to Your Town At No Cost to You"

F. TUCKER VAN KLOOSTER, LTD., *Personal Representative*

153 East 37th St., New York 16, N. Y. MUrray Hill 6-7756

"CAREER BUILDING and COMPLETE PERSONAL REPRESENTATION for the MUSICAL ARTIST"

ROSALIE MILLER
TEACHER of SINGING
and INTERPRETATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
320 West 57th St., N. Y. C. 19 CIrcle 6-1526

HELEN GRECO
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Personal Mgt.: George Leyden Colledge
RKO Bldg., Radio City, N. Y. CI. 7-1962

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

DR. MAX CUSHING
SINGING TEACHER AND COACH
Studio 5A: 18 W. 55th St., N. Y. C. Phone: PL 7-8710

MARYFRANCES *VIOLIN ARTIST*
CASSELL
Per. Rep.: F. Tucker van Klooster, 153 E. 37 St., N.Y.C. 16

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES OLSON, 578 62nd St., Oakland, Cal.

BERTHE KERESEY
MEZZO-CONTRALTO
Opera — Concert — Radio
Folk Songs in Costume
333 West 57th St., N. Y. CO 5-1474

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8909

RAPHAEL **MAGELSSEN,** Baritone
1947-48 E. Grieg "Song of Norway"
CONCERT — ORATORIO — OPERETTA
Suite 701, 119 W. 57 St., N. Y. 19

SARA REALE *Coloratura Soprano* **EDWARD UTLEY** *Pianist*
AVAILABLE FOR JOINT RECITALS
Suite 701 119 W. 57th St., N. Y. 19

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

IRVING BECKER
VIOLINIST
SEASON 1949-50
Suite 701—119 West 57th St., N. Y. C. 19

EDNA WHITE
TRUMPET SOLOIST
Available for Lecture — Recitals — Oratorio, Teaching
Suite 701 119 W. 57th St., New York 19, N. Y.

EVA LIKOVA
Dramatic Coloratura Soprano
OPERA — CONCERT — RADIO — TELEVISION
333 W. 86th St., N. Y. C. TR. 3-8800
Pers. Rep.: Milton Seaman, 17 John St., Wo 2-7446

ROBERT SCHENK
Former member New York Philharmonic
— SCHOOL of VIOLIN —
Elementary Instruction — Virtuoso & Ensemble Coaching
Studio: 121 W. 87th St., New York City TR. 7-1986

ROBLEY LAWSON
TEACHER OF SINGING
440 Riverside Dr., New York 27 MO. 2-0573

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N.Y.C. · SU. 7-1880, MO. 2-2846

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

STEFANIA BATORY
SOPRANO
OPERA — CONCERT — RADIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

Minuetta BOREK
Composer of *Alberta Concerto*
"Pianist of rare distinction."
134 Haven Avenue New York 32, N. Y.

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: MICHAEL DE PACE, 1270 Sixth Ave., N. Y. C.
Circle 6-3860

JOHN CAMPBELL
TENOR
CONCERT — OPERA — OPERETTA — RADIO
Mgt.: George Leyden Colledge
RKO Bldg. Radio City, N. Y. CI. 7-1962

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Holds auditions for Singers and Instrumentalists for their Concert Season. ERNST FISCHER, *Dir.*
Address: 894 Union St., Bklyn, N. Y. or Tel.: MAin 2-6141

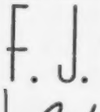
GLADYS KUCHTA
SOPRANO
Opera - Concert - Oratorio
Suite 701, 119 West 57th Street, New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 LEhigh 4-7192

COSTANZO GERO
TENOR
Royal Opera House, Rome
La Scala, Milan
Suite 701—119 W. 57th St., N. Y. TI. 2-7286

DOROTHY OVERHOLT
MEZZO-SOPRANO
CONCERT — ORATORIO — RADIO
Cent. Rep. for Artists—113 W. 57th St., N. Y. C. 19

ALICE SIROONI
PIANIST
Studio: Steinway Hall—WO. 2-3474
Mgt.: Willard Matthews, 123 E. 53rd St., N.Y.C.


Frances
LEHNERTS
Mezzo-soprano
Pierson Bureau, N. Y. 18, N. Y.

F. J. ULLSPERGER
Artists' Bureau
234 SEVENTH AVENUE, N. Y. C. 11

Walter **HATCHEK**
pianist, coach, accompanist

Herbert **SORKIN**, *violinist*

Jeanne **VAN DROOGE**, *soprano*

The **FIVE-WIND ENSEMBLE**
flute-oboe-clar.-hn.-bsn.

WASANTHA WANA SINGH *and group*
Music and Dances of India

New York Recital Management

NEW YORK CONCERTS

(*Continued from page* 17)

Eunice Podis, Oct. 13, E.—The young Cleveland pianist again proved that she is to be ranked among the better pianistic contemporaries. All of her performances have the stamp of intelligence, musical understanding and the necessary attributes to hold and stimulate the interest of her listeners. For this program she selected works by Bach, Beethoven, Brahms, Debussy, Scriabine and Chopin. Although the entire list was well played, the Beethoven Sonata, op. 41, No. 3, could be singled out for its uncommonly mature reading. The Brahms Paganini Variations, Book I, combined exciting bravura with musical treatment, and the Scriabin Etudes (op. 8, Nos. 10 and 12) displayed luscious tone, broad sweeping phrases, and a crisp dispatching of the technical passages. E. S.

Vera Appleton and **Michael Field,** Oct. 14, E.—The duo-pianists opened their three evenings' series with a concert devoted to classical fare. The historically interesting, but for concert usage not very appropriate piece for two virginals from Fitzwilliams' Virginal Book was followed by the Sonata for two clavecins in G minor by Bernardo Pasquini. The artists trod more familiar ground with Johann Christian Bach's Sonata in G major for two pianos. Then came two works for piano, four hands, Mozart's Theme and Variations in G major (K. 501), and Beethoven's Variations on a Theme by Waldstein, the first a little gem, the latter a routine work. The final number before intermission was Mozart's Sonata in D major for two pianos (K. 448), one of the masterpieces for this medium. J. S. Bach's Concerto for two pianos in C minor closed the concert, with orchestral accompaniment by the Frank Brieff Chamber Orchestra, Mr. Brieff conducting. While the two pianists' renditions were always technically clean and transparent, they often lacked real introspection and musical depth. However the series, which affords a four-century survey of an interesting field, is a meritorious enterprise deserving high praise. H. W. L.

Lilian Kallir, N. Y. debut, Oct. 15, A.—The 17-year-old-debutante bowed auspiciously with a program of impressive variety, demanding in its musical and technical aspects, and covering a wide field of pianistic literature. In these works the youthful artist convinced with her playing as a full-fledged musician and technician. Most of the material—whether Bach's Toccata and Fugue in E minor, Mozart's Sonata in D major, or Brahms' Seven Fantasies, op. 116—almost seemed to have been written for her, so strong was her intimate knowledge of their stylistic requirements and the musical perception which appeared in her playing. Especially the Brahms group had an imaginative quality rarely encountered. After Bartok's Sonatina came the first performance of Hugo Kauder's Sonata No. 4 (1948). The work is built on a folksong-like theme of pastoral character, monochromatic in its harmonization and rather eclectic in style. Schumann's "Abegg" Variations and Chopin's Scherzo in B flat closed the concert, received with great applause by an almost sold-out house. H. W. L.

William Schatzkamer, Oct. 16, A.—Schatzkamer is one of the most serious musicians among the younger pianists. His program gave evidence of his high goals. Bach's Organ Fugue in G minor, two Sonatas by Scarlatti, Mendelssohn's Variations Sérieuses and Beethoven's Sonata in A flat major, op. 110, made up the first part. In each of the compositions Mr. Schatzkamer proved his genuine search for the deepest meaning and also his dependable technical equipment. Sometimes his approach lacked a certain mellowness, especially in the Variations. In the second half of the concert he pleased with a group of Russian compositions, interpreted with great understanding and finesse. These were Kabalevsky's two Preludes, his charming Scenes of Childhood, and Shebalin's Sonatina, op. 12, No. 1, a colorful and inspired work. With Liszt's Hungarian Rhapsody No. 6, brilliantly traversed, he closed a program greatly applauded by the audience. H. W. L.

Frank Sheridan, Oct. 17, E.—This All-Chopin program played in homage to the master in its intimacy and self-effacing interpretative dignity, was an event to be remembered. Mr. Sheridan programmed the Ballade in G minor, four Mazurkas, the Sonata in B flat minor, the 24 Preludes, the Nocturne in E major, op. 62, No. 2, and the Scherzo in B minor, op. 20, No. 1. His high musicianship paired with a most delicate and never intrusive technic made each of his offerings a remarkable experience. The music was played with the deepest understanding and endowed with genuine emotion, never giving way to cheap effects or sentimentality. The audience, filling the hall to the last seat, gave the artist an ovation which he acknowledged with several encores by Chopin. H. W. L.

Ralph Hollander, Oct. 18, E.—A thoroughly satisfying recital that disclosed the violinist's fine taste, excellent musicality, strong lyrical sense, and particular flair for Spanish music. Lalo's Symphonie Espagnole (in spite of a blurred beginning) the Falla-Kochanski Jota, and Sarasate's Zapateado all were performed with exceptional charm and zest. Leon Kirchner's Duo for Violin and Piano was the evening's novelty, and Mr. Hollander gave this vital composition a brilliant and sympathetic reading. The Bach-Busch Sonata in E minor was marred occasionally by an edgy tone but contained a moving slow movement. This lyrical sentiment later reached its apex of intensity in Bloch's Abodah. Especial mention should be made of David Garvey's accompaniments, which were played with unusual sensitivity and poetic feeling. G. B.

Mieczyslaw Horszowski, Oct. 19, E.—The eminent artist, in his annual recital, proved again that he has to be counted among the front rank pianists today before the audience. The beauty of his tone, the deep and genuine musicality of this master of the keyboard make his offerings outstanding artistic experiences. Haydn's Andante and Variations in F minor, played with great delicacy opened the list, followed by Beethoven's gigantic "Hammerklavier" Sonata. Especially the scherzo movement impressed with the variety of hues the artist used in his interpretation.

After intermission came the first U. S. performance of Hommage à Chopin by Heitor Villa-Lobos; the Brazilian master, without copying Chopin, proves in two pieces, Noturno and A la Balada, his close affinity to the object of his devotion. The Noturno has lyric delicacy and an impressionistic color; the Balada is forceful and imaginative, always stylistically related to Chopin.

The closing group comprised two Mazurkas, three Etudes and the Scherzo in B flat major by Chopin, interpreted with greatest skill, introspection and technical virtuosity. The audience clamored for many encores. H. W. L.

Luboshutz-Nemenoff Visiting 70 Cities

Pierre Luboshutz and Genia Nemenoff, now touring 70 cities, include five appearances in greater New York. On Oct. 24 they opened the season of the Little Orchestra Society with Thomas Scherman at Town Hall, having preceded this with an appearance with the group in Brooklyn on Oct. 17. Nov. 13, the duo-pianists will be soloists with the New Friends of Music at Town Hall, and, 19, give a recital at the Brooklyn Academy of Music. On Feb. 3 they are scheduled for a recital at Carnegie Hall for the benefit of the Tolstoy Foundation, the proceeds to aid displaced persons.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

JOSEPH SHORTMEYER
TENOR

FRANK **LA FORGE** - ERNESTO **BERUMEN**
VOICE PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
467 Central Park W., New York AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

RENÉ MAISON
VOICE-INTERPRETATION
Juilliard School of Music, 120 Claremont Ave., N. Y. C.

Nuta THORNER
VOICE TEACHER
JOHN FEENEY, Christina Lind, Paul Shiers, Resy Herrmann.
152 W. 57th St., New York 19, N. Y. CO. 5-8909

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

HILDA OHLIN
SOPRANO
Management: Howard R. Will
332 So. Michigan Ave., Chicago 4, Ill.

EVA DeLUCA
Lyric Soprano
"A young singer of recognized talents."
Phila. Inquirer, Nov. 18/48
Pers. Rep.: Arnold Pisani
119 West 57th St., N. Y. C. 19

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

RALPH THOMAS
"MAKER OF SINGERS"
6805 Hollywood Boulevard, Hollywood, Calif.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

MARYSE CONDÉ
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 FIFTH AVE., NEW YORK 17, N. Y.

RAY LEV
AMERICAN PIANIST

ANGEL REYES
VIOLINIST

MUSICAL JOTTINGS . . .

Now that college football is dominating the news, some enterprising conductor might revive **Honegger's** Rugby. . . . The World's Series had **Lucy Monroe,** as usual, pitching out the opening game's Star-Spangled Banner. . . . In the midst of the series, **Jennie Tourel** launched the concert season at the Toledo Museum of Art, and the critic of the Times there compared her vocal prowess to the baseball achievements of **"Tommy" Henrich**—a tribute not to be scorned. . . .

Lotte Lehmann's painting in tempera had a first public exhibition at the Pasadena Art Institute in October; each of the 24 works describes an episode in the **Schubert** cycle, A Winter Journey. . . . The N. Y. production of Kiss Me, Kate, musical show by **Cole Porter** and the **Spewacks,** has already yielded $300,000 in profits. . . .

Bruno Walter read passages from his autobiography in English and German at a lecture in Carnegie Recital Hall, Oct. 12, sponsored by the Austrian Institute, Inc. . . . Assurances that the lease on the N. Y. City Center will be extended have been received from **Mayor O'Dwyer** and **Controller Lazarus Joseph;** the Center has asked a 5-year lease beginning next August, with a minimum revenue to the city of $10,000 yearly, or 1½ per cent of gross receipts, whichever is greater. . . .

The recent special concert given by 75 players of the **New York Philharmonic-Symphony** at Carnegie Hall as a gift of **E. R. Squibb & Sons** to mark the 51st annual convention of National Association of Retail Druggists, was conducted by **Wilfred Pelletier,** not by **Eugene List,** as stated in this department on Oct. 15; Mr. List was one of the soloists. . . .

Queen Juliana and **Prince Bernhard** of the Netherlands invited **Lily Pons** and **Andre Kostelanetz,** on their recent European trip, to make a visit to the Dutch summer palace in Soestdyke. . . . During the San Francisco Opera season, the **Opera Guild** of that city supplied free use of a box in the Popular Series for World War II veterans in hospitals. . . . **Sir Percy Hull** is to retire from his post as choirmaster of Hereford Cathedral, in England, which he has held since 1918. . . . **Dorothy Kirsten** makes her screen debut in Mr. Music, with **Bing Crosby,** and will both sing and act. . . . N. Y. Public Library recently opened an exhibition on The British Ballet, and **Sir Francis Evans,** Consul General of that nation, spoke at its debut. . . . Proceeds of **Artur Rubinstein's** Oct. 17 recital at the "Met" will benefit the Chopin Fund, of which he is founder and president, and the Chopin Scholarship Fund, sponsored by the Kosciuszko Foundation, to aid talented Polish and Polish-American students of piano and composition. . . . A meeting recently took place in Atlanta between **Margaret Truman,** opening her concert tour at the Municipal Auditorium, Oct. 13, and **Sarah Churchill,** daughter of former British Prime Minister, appearing in a play there. . . .

The Paris Opéra-Comique plans soon to produce **Germaine Tailleferre's** Petit Navire and **Raymond Malherbe's** Mariage Forcé. . . .

Pablo Casals recently played at the funeral of **Fabre,** Catalan scholar, held in the Church of Prades in Southern France, where the cellist at 73 is devoting himself to composition and teaching. . . . The **Philadelphia Chamber Opera Society** on Oct. 20 introduced a new short opera, Dream in Spades, by **Serge Hovey,** California composer. . . .

The **Buffalo Philharmonic Orchestra** has announced appointment as assistant conductor of **Henry Aaron,** a Juilliard graduate, who studied with Monteux, has played viola in the "Met" orchestra, and conducted the Gotham Little Symphony and N. Y. Civic Orchestra. . . . Showing the versatility of some prima donnas, **Frances Yeend,** soprano of N. Y. City Opera, and **Mary Bothwell,** Canadian soprano, who has sung widely in Europe, served as judges in a contest to select the "Sweetest Pet of the Year" for the Greenwich Village Humane League (winning animals to get medals). . . .

An official **Chopin** tribute at the Sorbonne in Paris on Oct. 17, attended by President **Vincent Auriol,** and with an address by **Yvon Delbos,** Minister of Education, was devoted principally to a recital of the composer's works played by **Brailowsky. . . . Alexander Uninsky** appeared in a centenary recital at Brussels the same day. . . . **Greta Garbo** is mentioned as a possibility for the title role of Phèdre, a new ballet by **Jean Cocteau,** with music by **Georges Auric** and choreography by **Serge Lifar,** which will be given soon at the Paris Opéra; "If she accepts, Miss Garbo will mime the role, not dance," said M. Auric. . . . **Vasso Argyris,** Greek tenor, received the Grand Cross of Military Honor recently from **Gen. George Alexander,** president of the Federation of Greek War Veterans, in honor of the singer's patriotic activities for his country and the Allies in World War I. . . .

The New York Public Library is marking the **Chopin** centenary with an exhibition of MSS., letters and books, a death mask and a cast of the composer's hands, shown in Room 84, the Music Division; autograph scores include entire Impromptu in G flat and several pages of the last Ballade. . . .

Sullivan's Lost Chord is the inspiration for a short film, The Eternal Chord, in which the young organist **Richard Elisasser** is featured, playing the sound track on the organ at the Wilshire Methodist Church, Los Angeles, scenes taken at First Methodist Church in that city; score is by **Howard Jackson.** . . . The **Philadelphia Orchestra** Women's Committee, raising $150,000 for the fund of that ensemble, launched its drive with a luncheon meeting, at which the speakers included **Eugene Ormandy, Hari McDonald, Virgil Thomson, Orville H. Bullitt, C. Alison Scully,** and **Miss Frances A. Wister.** . . . A new major lyric company is planned for Los Angeles County by the executive board of the **Guild Opera Co.,** which made a successful bow last season. . . . **Lehman Engel,** composer, was musical director of the new **Gilbert** and **Sullivan** company which recently gave a series on Broadway under the management of **S. M. Chartok.** . . . **Mary Tibaldi Chiesa,** writer on music and Musical Courier's correspondent in Milan, has been elected a member of the Italian Parliament. . . .

Alexandre Gretchaninoff, who has been an American citizen for several years, celebrated his 85th birthday on Oct. 25, by announcing the completion of a new composition. . . . **Blanche Thebom,** who sang her first Dalila with the San Francisco Opera on Oct. 18, introduced into the scene where she acclaims the Spring a ballet of a few minutes' duration choreographed for her by **Mme. Ivantzova Anderson,** formerly of the Moscow Ballet. . . .

Rudolf Bing, scheduled to be new manager of the "Met" in 1950-51, sailed for U. S. on Queen Elizabeth, Oct. 29. . . . **George Daniel Hoffman's** portrait of **Frances Greer** as Musetta recently was exhibited at the Newton Galleries, New York. . . . **Nicola Moscona** lately returned from an opera and concert tour of Greece. . . . **Daniza Ilitsch** has been singing Tosca at the Vienna Volksoper—in mixed German and Italian, the latter used in her scenes with an Italian baritone. . . . The horse-drawn coach resurrected for **Eleanor Steber's** entrance in Manon at the Montreal Festival is said to have been used in a Canadian visit by a former Prince of Wales—which one not specified! . . . **Pierrette Alarie** sang at the Paris Opéra-Comique recently in guest performances. . .

The University of Edinburgh recently conferred doctorates of music on **Dr. Henry Farmer,** author of a History of Music in Scotland, and on **Herbert Wiseman,** of the BBC. . . . The London Musical Times radio critic calls **Larry Adler's** performance of The Afternoon of a Faun on the harmonica "prodigious." . . . A World Jazz Union has been proposed by **Nils Jacob Jacobsen,** president of the Norwegian Rhythm Clubs Association. . . . The 65th birthday of **Fritzi Massary,** feminine star of the Viennese light opera stage in the days before Hitler, was celebrated in Hollywood some time ago; she is conducting a dramatic school there. . . . **Harry James,** the trumpet virtuoso, was instrumental not long ago in creating a fund to send 300 packages to the needy in Hallein, Austria. . . .

Leo Blech on Sept. 1 returned to Berlin from Stockholm after absence of years to take up duties at the Municipal Opera. . . . The 70th birthday of **Cyril Scott,** British composer, was marked on Sept. 27. Congratulations.

TO RESIDE IN TORONTO . . . Dr. Heinz Unger, internationally known conductor, has become a permanent resident of that Canadian city. Dr. Unger, who is British by naturalization, lived in Berlin from 1919 to 1923 as permanent conductor of the Berlin Philharmonic in the concerts organized by the Friends of Music. His guest engagements outside Germany included conducting the Vienna Symphony, Oslo Philharmonic, and orchestras in Leningrad, Moscow, Odessa, the London Philharmonic, Hallé Orchestra, Liverpool Philharmonic and other groups. In 1948 he was guest conductor in Toronto, Havana and Mexico City.

Margaret Truman Opens Tour

ATLANTA, GA.—The first recital of the Atlanta music season was given in the City Auditorium here on Oct. 13, by Margaret Truman. This was the initial event in the concert tour being undertaken this fall by the President's daughter. A program which seemed chosen to display her lyric voice to advantage was applauded by the cordial audience of some 5,500.

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anna C. Molyneaux, Managing Director

JAMES WOLFE
Pianist

ELLEN FAULL
Soprano

IRENE ROSENBERG
Pianist

CYNTHIA OTIS
Harpist

MERTENS, PARMELEE & BROWN INC.
André Mertens — Horace J. Parmelee — Walter P. Brown
Division: COLUMBIA ARTISTS MANAGEMENT INC., 113 W. 57th St., N. Y. 19, N. Y.
Include under their management

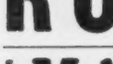
JORGE BOLET PIANIST
ANNE BROWN SOPRANO
THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director
DONALD DAME TENOR
DILLING HARPIST
FERRIER CONTRALTO
GORODNITZKI PIANIST
NIKOLAI and JOANNA GRAUDAN CELLO-PIANO
BYRON JANIS PIANIST
EDMUND KURTZ CELLIST
LUNDE PIANIST

VIRGINIA MacWATTERS COLORATURA SOPRANO
MORLEY & GEARHART DUO-PIANISTS
ODNOPOSOFF VIOLINIST
EDNA PHILLIPS COLORATURA SOPRANO
REGULES PIANIST
GENEVIEVE ROWE COLORATURA SOPRANO
ST. LOUIS SINFONIETTA
GYORGY SANDOR PIANIST
SVETLOVA BALLERINA
TRAVERS VIOLINIST

ALTON JONES

"IN A WELL BALANCED PROGRAM HE AGAIN SHOWED HIS CONSIDERABLE TALENT AS AN INTERPRETER, HIS CLEAN TECHNIQUE AND KEEN SENSE OF STYLES." —N. Y. World-Telegram

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK



JOSE PEDREIRA'S

Captivating Piano Pieces

SUPLICA—TUS CARICIAS

E. B. MARKS MUSIC CORPORATION, Radio City, New York

WILLIAM PIERCE HERMAN

TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION

19 East 94th Street, New York 28, N. Y. ATwater 9-6735

ROSATI

The ONLY VOCAL TEACHER of **BENIAMINO GIGLI**

Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.

205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**

Only Voice Teacher of **ROBERT MERRILL**

Sensational Young Baritone of Metropolitan Opera and other famous singers

152 W. 57th St., N. Y. C. COlumbus 5-9155

HARRY **JOMPULSKY**

VOCAL INSTRUCTOR

Teacher of Many Eminent Singers in Opera - Operetta - Concert - Radio - Television

In BOSTON—Tuesday-Wednesday-Thursday
725 Boylston St. • KE. 6-3318

In NEW YORK—Monday-Friday-Saturday
310 West 79th St. • TR. 7-7243

ALFREDO **MARTINO**

VOCAL TEACHER

Author of Book "TODAY'S SINGING"

Obtainable upon request

260 West End Ave., N. Y. 23

HERBERT **JANSSEN**

LEADING BARITONE

Metropolitan, San Francisco Operas

Booking for OPERA, CONCERT, RADIO

Exc. Mgt.: Ludwig Lustig

11 W. 42nd St., Suite 1302, N. Y. 18, N. Y.

ELISABETH **SCHUMANN**

Will Accept a Limited Number of Advanced Students

Applications to be sent to

Concert Direction ANNIE FRIEDBERG

251 W. 57 St., N. Y. 19

DOUGLASS **BIDDISON**

BASS - BARITONE

CONCERT — SYMPHONY — ORATORIO

NYSTA-NATS

58 E. 79th St., N. Y. C. RE. 7-3330

CLARENCE ADLER

PIANIST *and* **TEACHER**

Studio: 836 Central Park West, New York 25, N. Y. Riverside 9-4922

LILA **LEEROY**

TEACHER — VOCAL TECHNIQUE

Faculty, New York College of Music since 1939. Member—NYSTA and NATS

Studio: 194 Riverside Drive, N.Y.C. 25, SC. 4-7717

ANDREA PALESTRINA

VOICE CULTURE — INTERPRETATION — REPERTOIRE

113 West 57th Street • Circle 5-6581 • New York 19, N. Y.

Musical COURIER

A colorful panorama of the world's music in text and pictures. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

25 cents per copy at the newsstands

Ives Honored on 75th Birthday

The musical world on Oct. 20 celebrated the 75th birthday anniversary of one of the most original figures in American music, Charles Edward Ives.

Ives was born in Danbury, Conn., Oct. 20, 1874, the son of George Edward and Mary Ives. His paternal ancestors came from Dorchester, England, and settled in 1635 at Quinnipiak (New Haven), in that state. As a youth he attended the Danbury Public Schools and Hopkins Grammar School in New Haven, before entering Yale University, where he obtained his B. A. in 1898. Ten years after graduation he was married at Hartford, Conn.

At the age of fourteen his musical talent had become so evident that he was made organist of the West Street Congregational Church of Danbury. He received his musical education from Dudley Buck and Harry Rowe Shelley, and at Yale took musical courses under Horatio W. Parker. At the same time he was organist at the Center Church in New Haven (1894-98).

After his graduation from Yale he chose business as his profession rather than music, in order to be able to express himself musically in his own way, and devoted his leisure time to musical composition.

Ives has produced an imposing list of symphonies, other orchestral works, choral and chamber music, string quartets, piano and violin sonatas, piano sonatas and other works, and numerous songs.

A Pioneer, Went His Own Way

Before Schoenberg, Stravinsky and other modernistic masters had appeared on the musical horizon, he had begun experimenting with atonal and polytonal systems, quarter tone effects, exotic scales, cross rhythms, "jazz" type rhythms and the like. Paul Le Flem, the French critic, once wrote: "Ives seems to have created before the Sacre du Printemps of Stravinsky a style which by its audacity places its author among the pioneers."

He broke with conventions without, however, attaching himself to organized modernism. Thus isolated and free, he created works of extremely dynamic effects. An individualistic spirit, addressing himself to the masses (Walt Whitman constituted a similar phenomenon), he is inspired by the music of his country, rather than by his contemporaries.

Without ties to any of the present schools, and refusing to propagandize his own music, he had been little known until the younger school of radical composers became suddenly aware of him; and even now his works are not performed very often, mainly due to the fact that they present some difficulties to the performer.

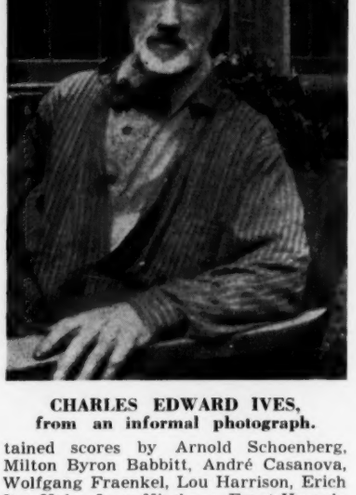
Of his most appreciated composition, the Piano Sonata subtitled Concord, Mass. 1840-60, the late Lawrence Gilman, as music critic of the New York Herald Tribune, wrote: ". . . is the greatest music composed by an American," and Paul Rosenfeld says in his book, Discoveries of a Music Critic: ". . . The Concord Sonata indeed remains the solidest piece of piano music composed by an American. Its beauty and its significance still surprise us. They still are one of the wonders of the last years, which have revealed them."

Firm Acquires Modern Works

Last year Bomart Music Publications acquired a few of his compositions. Under the title Three Outdoor Scenes they are publishing Hallowe'en (piano and string quartet), The Pond (medium voice and string ensemble), Central Park in the Dark (orchestra).

Hallowe'en, which has recently come off the press, "has caught the spirit of Hallowe'en—an elfishness, a gaiety," according to a writer in the San Francisco Herald, in 1933.

Bomart Music Publications, a relatively recent arrival in the music publishing field, laudably aims to bring modern music to the public. This firm has obtained scores by Arnold Schoenberg, Milton Byron Babbitt, André Casanova, Wolfgang Fraenkel, Lou Harrison, Erich Itor Kahn, Leon Kirchner, Ernst Krenek, René Leibowitz, Maurice Le Roux, Kurt List, Juan Carlos Pas, Guerra Peixe, Karol Rathaus, Wallingford Riegger, Julius Schloss, Artur Schnabel, Ben Weber and Anton von Webern.



CHARLES EDWARD IVES, from an informal photograph.

Besides the modern compositions, they are publishing an Old Masters' Manuscript Series, including works by Heinrich Schuetz, Ph. Heinrich Erlebach, Dietrich Buxtehude and other masters of the pre-Bach period.

Casadesus Opening Tour Here

Robert Casadesus opens his 16th consecutive American tour with a broadcast over the Telephone Hour on Nov. 14. On Nov. 18, 19, 22 and 23 he will be soloist with the Philadelphia Orchestra in Philadelphia, Washington and Baltimore. Other orchestras with which he will appear are the Boston, Cleveland, Dallas, Dayton, Houston, Kansas City, Pittsburgh (with his wife, Gaby), and San Antonio orchestras, and the New York Philharmonic. He gives two New York recitals, on the Hunter College series Dec. 3 and his own Carnegie Hall recital, Feb. 26. Universities to hear him include Yale, Princeton and the Uni-

Henry Colbert

15 West 44th St., New York 18, N. Y.

ALBENERI TRIO

ERICH ITOR KAHN, Piano — GIORGIO CIOMPI, Violin — BENAR HEIFETZ, 'Cello

STEFAN AUBER

'Cellist

CARLO FERRO

Violinist

SEYMOUR MANDEL

Baritone

PRO ARTE QUARTET

of the University of Wisconsin

Management and Publicity for NEW YORK RECITALS

"Met" Announces New Productions

Details of the Metropolitan Opera Association's productions this season were given on Oct. 18 when Edward Johnson met the press for his last annual preseason announcement.

As already announced, the season opens on Nov. 21 with Der Rosenkavalier, with Eleanor Steber appearing as the Marschallin for the first time, Erna Berger bowing with the company as Sophie, and Emanuel List as Baron Ochs. Fritz Reiner will conduct the work for the first time at the Metropolitan. In the cast will be two other new artists, Peter Klein, Viennese tenor, as Valzacchi, and Lois Hunt, American soprano, as the Milliner. Giuseppe Di Stefano will make his initial appearance as the Singer. Also to be heard are Hugh Thompson (Faninal), Martha Lipton (Annina), Thelma Votipka (Marianne), Lorenzo Alvary (Commissioner of Police), and others.

Guests at Mr. Johnson's conference were Frieda Hempel, who sang the Marschallin in the premiere by the company, and Anna Case Mackay, heard then as Sophie, as well as Miss Steber.

The new productions include the first performance by the company of Moussorgsky's Khovanchina, in the version completed by Rimsky-Korsakoff, and in Rosa Newmarch's English translation, which will be heard in February, with Emil Cooper conducting, staging by Dino Yannopoulos, settings and costumes by Matislav Dobujinsky.

Puccini's Manon Lescaut will reappear in the repertoire after 19 years, in honor of the composer's 25th death anniversary. The first hearing will be on Nov. 23, in a special performance for the Opera Guild, which "has made the production possible," and with settings and costumes by Krehan-Crayon. Giuseppe Antonicelli will conduct, Herbert Graf will be the stage director, and leading roles will be sung by Dorothy Kirsten as Manon, Jussi Bjoerling as Des Grieux, Giuseppe Valdengo as Lescaut, and Salvatore Baccaloni as Geronte.

Samson et Dalila will be revived for the first time since 1942, conducted by Cooper and staged by Désiré Defrère, at the first Saturday matinee, on Nov. 26.

Verdi's Simon Boccanegra will also be restored (last given by the company in 1939), with Fritz Stiedry conducting and Defrère directing the stage.

Returning after two season's absence will be Gounod's Faust and Wagner's Lohengrin, both in December; and four operas not heard last season will be restored—Puccini's Tosca, to be heard Nov. 26, as a benefit for the New York Chapter of Hadassah, with Elisabetta Barbato as Tosca and Enzo Mascherini as Scarpia, both in their debuts with the company, and Bjoerling as Cavaradossi; Wagner's Die Meistersinger (January), Mozart's Don Giovanni (February), in addition to the opening Der Rosenkavalier.

Wagner's The Ring will not be given in its entirety, though separate operas of the cycle will.

As announced in the last issue of Musical Courier, new artists to join the company, besides those already named, are: Eugene Conley, tenor; Ferdinand Frantz and Paul Schoeffler, baritones; Denis Harbour, bass, and Jonel Perlea, conductor.

INAUGURATES CONCERT SERIES IN EAST

Franz H. S. van Klooster has instituted Celebrity Concerts, for local managers in eastern United States and Canada, whereby each course planned by him is underwritten by F. Tucker van Klooster, Ltd. First series will be opened by Mildah Polia, French mezzo-soprano, in Quebec. Young Americans under his personal management are Aurora Mauro-Cottone, pianist; Maryfrances Cassell, violinist; and Albert Lohmann, basso. (Photo—Abresch)

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE TEACHER and COACH
Among best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE
344 West 72nd St., New York TRaf. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

JOSEPH REGNEAS
From the rudiments of singing to the fully developed artist.
200 West 57th St., New York 19

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST COACH
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill
Denise Dubs and Alan Mandel
123 West 79th St., N. Y. C. TR. 3-6890

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

MAUD GUTZMER
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: DE 7-7266

MITCHELL SADEWITZ
TEACHER OF PIANO
1442 Union Street Brooklyn 13, N. Y.
Tel.: PResident 4-1226

THE SYDNEYS
TEACHERS of SINGING
Specialists in Voice Training for Children & Adults
201 E. 40th St., N. Y. C. 16 MUhill 2-4271

IRMA ZACHARIAS
Only Teacher of Violin Virtuosi
MAURICE WILK & BEVERLY SOMACH
No further applications accepted before March, 1950.
Studios: 235 W. 71 St., N.Y.C. 23 ENdicott 2-1145

ANTON ROVINSKY
PIANIST—TEACHER
617 Steinway Hall, New York 19, N. Y.
Studio Tel. CI 7-6773 Res. GR 3-6014

ELSIE KAMLOT
PIANO TEACHER - ACCOMPANIST - COACH
French and German Diction
34 Hillside Ave., New York City 34 LOrraine 7-1908

FRIEDA FELDMAN *Pianist*
Specialist in Music Education for Young People
Pedagogy Classes for Teachers
Studios in Manhattan and Bronx
2710 Webb Ave., Bronx, N. Y. Tel.: KI 6-4246

MARGARET BRISTOL (NYSTA)
Director of church & radio choirs, Theatre Wing group.
Safe training of young & mature voices, private or group.
Make singing your Business, or your Hobby with a Bonus
160 W. 73rd St., N. Y. C. 23 TR 7-8516 or TR 7-6700

EDWARD GARRETT
TEACHER OF VOICE AND PIANO
166 W. 72, New York 23, N. Y. SC. 4-6719
1612 Locust St., Philadelphia Pa. PE 5-8025

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2991

Evangeline LEHMAN
TEACHER OF VOICE
167 Elmhurst Ave., Detroit 3, Mich. Tel.: To. 5-8413

PROFESSIONAL DIRECTORY

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

MARSCHALL MUSIC STUDIO
EVA MARSCHALL
TEACHER of PIANO — ACCOMPANIST
226 Lexington Ave., N. Y. C. 16 — MU. 4-1185

JACK EPSTEIN
BARITONE
CONCERTS — OPERA — TEACHING
Music Studios: PALM BEACH, FLA.
Inquiries to: 1401 Steinway Bldg., N. Y. C.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

FLORENCE FENDER BINKLEY
ASSOCIATE OF GUY MAIER
Classes for Teachers which answer the Questions:
WHAT? WHEN? HOW?
1120 West 40th St., Oklahoma City, Okla.

IREYNE STARIKOFF CONCERT PIANIST
PEDAGOGUE. Exponent of ISIDOR PHILIPP Principles.
Classic and Modern Repertoires — TWO-PIANO WORKS.
2685 University Ave., N. Y. C., 63
317 West 84th Street, N. Y. C., 24 KIngsbridge 3-2704

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin • Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teaches: VOICE — OPERA — ACTING
730 Amsterdam Ave. (near 96th St.) New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5864

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Faculty Member National Guild of Piano Teachers. Guest Teacher International Conservatory, Havana, Cuba. Piano Pedagogue La Forge-Berûmen Studios, New York. Private Instruction in all its Branches. For information write Mr. Berûmen care of
THE LA FORGE-BERÛMEN STUDIOS
1100 Park Ave., (89th St.), N.Y.C. 28 AT 9-7470

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
Only teacher of Igor Gorin and Irene Jessner (Metropolitan Opera)
5241 Franklin Ave., Hollywood 27 Tel.: NO. 6311

LUCILE KELLOGG
VOICE TEACHER
Director of the Kellogg Gems
140 West 69th St., N. Y. 23—EN 2-4580

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4950

H. SPENCER McEVOY
COACH — ACCOMPANIST
PROGRAM BUILDING
250 W. 88th St., N. Y. C. 24 TR. 3-1808

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

KATE BERTRAM
SINGING TEACHER
Specialist in Tone Production and Breath Control
Studio: 267 W. 89 St., N. Y. C. SC. 4-9506
Private: 6653 Saunders St., Forest Hills, N. Y. IL. 9-5153

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

ZENKA STAYNA
VOICE TEACHER
Teacher of Daniza Ilitsch and Inge Manski of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. TR. 6-0744

PROF. JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y Tel. ENdicott 2-7404

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y.

MADELEINE CARABO
(former 1st violinist, Cleveland Orchestra)
VIOLIN EFFICIENCY — SIGHTREADING SCIENCE
Studio 600, Carnegie Hall, TR. 4-2346

HERTA SPERBER
VOICE TEACHER
Faculty Rhode Island Conservatory
New York Studio: Monday, Thursday, Friday
201 W. 77th St., N. Y., N. Y. TR. 4-2302

LEOPOLD WOLFSOHN
PIANIST — TEACHER — COMPOSER
Beginners to Artistic Finish — Teacher of Many Artists
Hotel Ansonia—B'way at 73rd St., N. Y. C. SU. 7-3300

SOLDANO—SCHULEEN Studios
VOICE • REPERTOIRE • SEMINARS
IN VOCAL ACOUSTICS AND INTERPRETATIVE STYLE
46 West 84th St., N. Y. 24, N. Y. SU. 7-5699

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 CIrcle 6-8067
On tour 1948-49 with Patrice Munsel

ROBERT POWELL *TENOR*
Authorized Teacher of the "Garcia Vocal Method"
Member of { National Association of Teachers of Singing
Artist Voice Faculty, Cincinnati Conservatory of Music,
Highland Avenue and Oak Street, Cincinnati, Ohio
Traditions of Garcia, Viardot, Von Klenner

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Chesterfield Apartments Richmond, Va.

HILDA BANKS
CONCERT PIANIST
Studio: 205 Pinehurst Ave., New York, N. Y.

Announcing the 1949
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ZINAIDA ALVERS
MEZZO-SOPRANO
OPERA — CONCERT — RADIO
Mgmt.: Annie Friedberg, 251 W. 57 St., N. Y. 19

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4785

HELEN LE CLAIRE
CONTRALTO
"... her interpretations disclosed good style and musicianship." *J. D. Bohm, N. Y. Herald-Tribune*
Pers. Rep.: H. A. Carlson—380 Riverside Dr., N.Y.C.

MADELINE REED
CONTRALTO
Teacher of Sightsinging
Concert — Oratorio — Radio
30 East 68th St., N. Y. 21, N. Y. RE. 4-1406

ALCI
Associazione Lyricu Concertistica Internazionale
Via Santa Radegonda 11, Milano

SHIRLEY RUSSELL
SOPRANO
Covent Garden, London.
Mgt.: William L. Stein, 113 W. 57th St., N.Y.C. 19

INEZ BULL
COLORATURA SOPRANO
Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y

FOR CONCERTS AND RECITALS
BRUNEL Canadian Violinist
50 Lincoln Rd., B'klyn 25, N.Y. BUckminster 7-4903

MARIETTA BITTER
HARPIST
Suite 701—119 West 57th St., N. Y. 19, N. Y.

ISABELLE COLLINS
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 West 57th St., N. Y. 19, N. Y.

SONYA
MEDVEDIEFF - BLINDER
TEACHER of SINGING and INTERPRETATION
57 West 75th St., N. Y. C. 23 Tel. EN. 2-7673

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera—San Francisco Opera
MGT.: JUDSON, O'NEILL & JUDD, INC.

FRANCES CONAGHAN
Management—Publicity
DONNA GRESCOE, *Violinist*
Dr. HEINZ UNGER, *Conductor*
(Arrangement with NCAC)
94 Wellington Street West
Toronto 1, Canada Plaza 6046

NEW PUBLICATIONS

The National Music Adviser of Delta Omicron, Lela Hanmer, has announced that the deadline for entries in the composition contest open to members of Delta Omicron has been extended to Dec. 15, 1949. For full information write directly to Miss Hanmer at the American Conservatory of Music in Chicago. . . . The Dallas Symphony Orchestra is again offering the Harold J. Abrams Memorial Award of $250 for a symphonic composition by a Texas composer. Judges for the contest will be William Schuman, Walter Piston and Walter Hendl. . . .

The Cincinnati Symphony, under the direction of Thor Johnson, played the world premiere of Eric DeLamarter's Cluny, a dialogue for viola and orchestra on Oct. 22 and 23. Eric Kahlson was the soloist. . . . A new type of musical index, which will classify works according to their emotional effect, is being planned by the Music Research Foundation, Inc., described as a non-profit privately supported organization in N. Y. Orders at the pre-publication price of $1 are now being taken. . . . The Philomusic Society of New York, under the guidance of its president, Constantine Callinicos, has expanded its membership from 75 to approximately 500 persons. It was founded Feb. 26, 1949, and the meetings are held at the Carl Fischer Concert Hall. The Hall, incidentally, is celebrating its first anniversary this month. . . .

The Canton Symphony Orchestra Association has announced the Richard Oppenheim Memorial Award for Ohio composers. The work must be from five to eight minutes in length and will receive a prize of $100 and a performance by the orchestra. The composer must be a native or resident of Ohio for at least one year. Manuscripts should be sent to the Orchestra Association at 1717 Market Avenue in Canton before Jan. 1, 1950. . . .

Chappell & Co., have acquired the American rights to Orpheus in Town by Hilding Rosenberg, the Swedish contemporary composer. The work's first concert performance will be given by Dr. Fabian Sevitzky and the Indianapolis Symphony on Nov. 11 and 12. It will be heard in New York when the orchestra visits Carnegie Hall on Jan. 16 and 17.

Scores

THREE DANCES FOR ORCHESTRA (Brazilian Dance, Savage Dance and Negro Dance), by Camargo Guarnieri. Miniature scores, $1.25 each. THE CHINESE FLUTE, for Soprano and Chamber Orchestra (op. 29), by Ernst Toch. Miniature score (1949 version), $2.50. STRING QUARTET No. 5, by Heitor Villa-Lobos. Miniature score, $2. Associated Music Publishers, Inc., N. Y.

Guarnieri's Three Dances for Orchestra are richly scored, with especially full percussion sections demanding, variously, such instruments as tenor drums, xocalho, réco-réco, and cuico, in addition to the standard complement. The orchestrations are skillful, lush-sounding, and, of course, rhythmically exciting. The three together take less than ten minutes to play.

Toch's The Chinese Flute is here presented in a new (1949) version. Duration is 45 minutes. The work consists of a prologue, a soprano solo called Li Tai Pe, an orchestral section called Wayfaring, another soprano solo called Sao Han, an orchestral Procession of Monks, and a final soprano solo called Confucius. Much Oriental color is present, helped by an orchestration that calls for gong, Chinese wood block and celeste, in addition to the usual timpani, cymbals, snare and bass drums, xylophone, triangle and tambourin. The remainder of the scoring calls for 2 flutes, clarinets and B flat and E flat, bass clarinets in B flat and E flat, and a small body of strings (not over twenty).

Villa-Lobos' Quartet No. 5 is structurally hard to make out. There are frequent changes of mood, and the form does not make itself clear. On the other hand, though, there are some beautiful sections, such as the meditative introduction to the first movement, where a rising scalewise figure is alternated between violin and viola. As in many of the composer's works, there are isolated sections that more than redeem the music as a whole.

SYMPHONIA SACRA, by Heinrich Schuetz. Bomart Music Publications, Long Island City, Score and parts, $2.50.

According to the notes of the editor, Fritz Rikko, Schuetz worked on his Symphoniae Sacrae between 1629 and 1645. They are settings of Biblical texts, the present of which, Singet Dem Herrn (Psalm 96, 1-4) is the second Symphonia Sacra in Vol. II. It is scored for soprano or tenor, two violins and continuo (bass or cello, with organ or harpsichord). Previously the music was available only in the Spitta edition of Schuetz collected works, and it is good to have this noble example of baroque music in a well-presented, carefully edited modern edition.

A SURVIVOR FROM WARSAW, by Arnold Schoenberg. Bomart Music Publications, Long Island City. Full score.

This work, for the Koussevitzky Music Foundation, is dedicated to the memory of Natalie Koussevitzky. It is scored for narrator, men's chorus and orchestra, the latter consisting of 2 piccolos, flutes, oboes, and clarinets, 4 horns, 3 trumpets and trombones, tuba, xylophone, bells, chimes, military drum, bass drum, tympani, cymbals, triangle, tambourin, tamtam, castanets, harp and the usual strings. The text concerns the reactions of a Polish Jew who lived in the sewers of Warsaw, and his memories of the day he and his people were seized and marched to the gas chambers by the Nazis: "and all of a sudden, in the middle of it, they began singing Shema Yisroel." The narrator's text is in English; the chorus sings the Shema Yisroel in Hebrew. Schoenberg has surrounded the narrator with music that is a background for the despairing mood, with everything building up to the entrance of the chorus. He has not attempted a literal musical treatment of the Hebrew prayer, but has stressed its chant-like qualities. Psychologically gripping, A Survivor From Warsaw is a brief but powerful work that is more than a *pièce d'occasion*.

For Piano Solo

SONATA IN F SHARP MINOR, by Friedrich Wilhelm Rust. Revised, edited, fingered and annotated by Leo Podolsky. Carl Fischer, Inc., N. Y. $1.25.

Friedrich Wilhelm Rust (1739-1796) was a popular composer in his day, although his name no longer figures on present-day programs. This three-movement sonata is an attractive work that deserves occasional playings. It is harmonically richer than many equivalent sonatas of the period, and there are some interesting piano figurations that foreshadow the romantic period. The writing is not too difficult for intermediary students, who should find this an attractive composition.

For Unaccompanied Violin

SIX SOLO SONATAS AND PARTITAS, by J. S. Bach. TWENTY-FOUR CAPRICES, by Paganini. Revised, edited and fingered by D. C. Dounis. The Strad Edition, London. Carl Fischer, Inc., N. Y.

In both of these editions, in the words of the editor, "primary consideration has been given to the expression of the musical though through correct phrasing, thus enabling the player to cultivate and develop a pure musical sense." Dounis has carefully phrased and fingered virtually every measure of the Bach and Paganini. Be careful, if you get these editions, to see that a printed sheet containing the errata is included; these will have to be incorporated into the text.

For Cello

CONCERTO IN A MINOR, OP. 129, by Robert Schumann. Edited, fingered and phrased by Emanuel Feuermann. Carl Fischer, Inc., N. Y. $2.50.

The cello concerto was a late work by Schumann and, despite its sad beauty, has never been too popular. This edition by the late Emanuel Feuermann should again bring the music to the attention of cellists. It is a difficult score, both to play and understand, but the effort is worth it. Not only professionals, but all students and amateurs should have a copy to browse through; and even if the music is never fully mastered, at least the player will familiarize himself with a great work.

Cameron White in Recital

Clarence Cameron White gave a violin recital at the Metropolitan A. M. E. Church, Washington, D. C., with Henry Smith at the piano. Dr. White included several of his own compositions, Concerto in G Minor, and four shorter pieces.

Honoring **Charles Edward Ives** on his 75th birthday
we are presenting:
from his cycle **"Three Outdoor Scenes"**

HALLOWE'EN
2 violins, viola, cello, piano
Score and Parts $1.90

Recent Release
from the INTERNATIONAL CONTEMPORARY SERIES:

Arnold Schoenberg **A SURVIVOR FROM WARSAW**
narrator, men's chorus, orchestra
Full Score $3.50 — Parts on rental

from the OLD MASTERS MANUSCRIPT SERIES:

Heinrich Schuetz (Ed. by ***Fritz Rikko***) **SYMPHONIA SACRA** **"Singet dem Herrn"** soprano or tenor, 2 violins basso-continuo (cello) **Score and Parts $2.50**

Write for catalogs
BOMART MUSIC PUBLICATIONS
40-03 Broadway Long Island City 3, N. Y.

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
Now Booking — J. C. McManaman, Mgr.
911 So. Wabash Avenue Chicago 5, Ill.

Artistic Friendships Renewed on European Visit by Queena Mario

An interesting musical hegira in Europe was taken this summer by Queena Mario, former soprano of the Metropolitan, and prominent New York voice teacher. In the course of her journey she renewed many acquaintances with musicians she had known in pre-war years.

"Of all the trips I have made to Europe, I do not recall one which brought me so much pleasure," said Mme. Mario recently. "I concentrated on France and Italy, seeing more of the latter as I travelled often on the luxurious modern motor buses, which are more comfortable than trains today and allow many glimpses of towns off the beaten track. For example, I passed along the Anzio Road from Naples to Rome, and found the contrasts between the rubble and the few new apartment buildings very dramatic. Not one village seemed intact, but the entire country is at work rebuilding, and every foot of the soil is cultivated.

"Naturally, I was eager to see again my former colleagues and other friends. I did see many, though I missed Tullio Serafin, whom I consider the best conductor I have ever sung under in the opera, and who wrote me regretting that he would be in Buenos Aires for the Teatro Colon season.

Singers and Others

"While in Italy I saw Lauri-Volpi, singing even better than when he left America. I lunched with him and his wife, and of course we reminisced about the Gatti days. He spoke affectionately of America, but said he would not care to return at this time; it was better for him to preserve the memories he had of great performances in those days. I also dined with the Vincenzo Bellezzas and afterward heard him give a beautiful reading of Forza del Destino at the opening night of the summer opera season at the Baths of Caracalla. He has not changed at all in appearance, nor has his wife.

"In Marseilles, I saw George Eysautier, who was 'Billy' Guard's assistant for so many years in the 'Met' press department. He inherited an estate, an ancient domain north of Marseilles. There he makes wine and lives a life of domesticity and comfort, but still retains a certain homesickness for New York. All of the newspaper boys will remember 'Alphonse,' as we all called him.

"Titta Ruffo, whom I saw in Florence, looks wonderful. He is thinner than of yore and the shaggy black hair is now white, but the massive leonine head is still held erect and proudly on his straight shoulders, and his warm, friendly smile still glows for his friends.

"In Lausanne I called at the villa of the Alfred Pochons on Lake Geneva. He is the head of the Lausanne Conservatory, and at 73 is still as gay and filled with *esprit* as in the days when he was first violinist of the Flonzaley Quartet and married one of the first students of Mme. Sembrich, Suzanne Miller.

"In Paris I spent two days with a dear colleague of Ravinia, Yvonne Gall, whom Chicago music-lovers well remember. She is now one of the leading teachers in Paris, as well as being on the faculty of the Conservatoire. In Paris, too, I saw my former student, Audrey Bowman, now in her fourth year of singing leading roles at Covent Garden. She flew over from London to spend a few days with me.

"On my way back to Genoa I spent a delightful day with the Martinelli family in Bergamo. I also went out to Gina Cigna's country home and had lunch with her, her mother, son and three pupils. One of the pupils was an Argentinian and formerly studied with Editha Fleischer, who sang Haensel to my Gretel at the 'Met.' The other two were my former students—Eloise Degenring and Angela Brama.

Writing and Other Plans

"I am planning to go back to Italy in January, 1951. That month will mark my twentieth year of teaching and I am going to take a semi-sabbatical to put down in book form all of my ideas on vocal technique. I also mean to write another novel, which I've been carrying around in my head for about two years.

"In October, 1951, I plan to return to my studio. From that minute on I shall teach three hours daily for five days a week, only accepting such students as I feel have the full equipment for a really fine career. If there are not enough to fill fifteen hours a week, I shall be happy to have more time at my disposal to spend with those that have really great gifts."

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. Miklos Gafni, tenor, CH, E; Gerda Christensen, soprano, CRH, E.

Nov. 2. Yara Bernette, pianist, CH, E; New York Trio, TH, E.

Nov. 3. New York Youth Concerts, CH, A; New York Philharmonic-Symphony, Stokowski conducting, Pierre Fournier, cellist, soloist, CH, E; Aubrey Pankey, baritone, TH, E.

Nov. 4. New York Philharmonic-Symphony, Stokowski conducting, Pierre Fournier, cellist, soloist, CH, A; Woody Herman and his Orchestra and King Cole Trio, CH, A; Appleton and Field, duo pianists, TH, A; Paul Sully, pianist, CFCH, E.

Nov. 5. Sari Biro, pianist, and symphony orchestra conducted by Emanuel Vardi, CH, A; New York Philharmonic-Symphony, Stokowski conducting, William Linzer, violist, soloist, CH, E; Benn Jones, pianist, TH, A; Margareta von Fielitz, soprano, CFCH, E.

Nov. 6. New York Philharmonic-Symphony, Stokowski conducting, Pierre Fournier, cellist, soloist, CH, A; Eugene Gash, pianist, CH, 5:30 p.m.; Solomon, pianist, CH, E; Lili Kraus, pianist, TH, A; New Friends of Music (Budapest Quartet, Benar Heifetz cellist, Milton Katims, violist), TH, 5:30 p.m.; Doda Conrad, basso, TH, E; Ruth Ryan Gutierrez, pianist, CRH, 5:30 p.m.; Gladys Mathew, soprano, CFCH, 5:30 p.m.

Nov. 7. National Orchestral Association, CH, E; Little Orchestra Society (Benjamin Britten, composer-pianist, Peter Pears, tenor), TH, E.

Nov. 8. Philadelphia Orchestra, CH, E.

Nov. 9. Boston Symphony, CH, E; Abba Bogen, pianist, TH, E; Fritz and Natasha Magg, cello and piano, TiH, E.

Nov. 10. New York Philharmonic Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, E; Ruth Kisch-Arndt, soprano, and others, TiH, E.

Nov. 11. New York Philharmonic-Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, A; Ray Lev, pianist, CH, E; Manhattan Chamber Orchestra, TiH, E; Madeline Foley, cellist, Paul Ulanowsky, pianist, CFCH, E.

Nov. 12. Boston Symphony Orchestra, CH, A; New York Philharmonic-Symphony, Stokowski conducting, Mariquita Moll, soprano, Eugene Conley, tenor, Virginia Paris, contralto, soloists, CH, E; Andor Foldes, pianist, TH, A; Richard Dyer-Bennet, folksinger, TH, E.

Nov. 13. New York Philharmonic-Symphony, Stokowski conducting, William Kapell, pianist, soloist, CH, A; Bela Urban, violinist, CH, 5:30 p.m.; CH; Winifred Cecil, soprano, TH, A; New Friends of Music (Fine Arts Quartet and Luboshutz and Nemenoff, duo-pianists), TH, 5:30 p.m.; Jennie Tourel, mezzo-soprano, TH, E; Spencer Browne, composer-pianist, TiH, A; Ruth Koslofsky, mezzo-soprano, and Nino Luciano, tenor, TiH, A; Mary Ellen Thompson, soprano, CRH, A; Evelyn Reade, soprano, CRH, 5:30 p.m.; Susan Brown, soprano, Wallace Rushkin, cellist, CFCH, A; Mary Seiler, harpist, CFCH, 5:30 p.m.

Nov. 14. Zimbalist, violinist, CH, E; Hortense Monath, pianist, TH, E; John Langstaff, baritone, TiH, E.

ERNESTO

LECUONA

for your Singing Pleasure

MALAGUENA

VOICE AND PIANO — high - med. - low ..... **$.60**
CHORAL — satb, ttbb, ssa, sa or tb ..... **ea. .25**

ANDALUCIA

VOICE AND PIANO — high - med. - low ..... **$.60**
CHORAL — satb, ttbb, ssa ..... **ea. .20**

write for complete Lecuona information

EDWARD B. MARKS MUSIC CORPORATION
RCA Bldg. Radio City New York, N. Y.

The Perfect Christmas Gift

THE FIRST FOUR CENTURIES OF MUSIC FOR THE ORGAN

by John Klein

"If your church will not present you with a copy, get it some way" . . . ROLAND DIGGLE, American Organist

Handsomely cloth-bound in 2 volumes—$20.00

ASSOCIATED MUSIC PUBLISHERS, Inc.
25 West 45th Street Or your local dealer New York 19, N. Y.

A Delight to All Teachers and Pupils

SCHUBERT'S WALTZES

— For Piano —

Set I,	Eight Waltzes	.60
Set II,	Seven Waltzes	.60
Set III,	Eleven Valses Nobles	.60
Set IV,	Seven Waltzes	.60
Set V,	The Last Waltzes	.60

J. FISCHER & BRO., 119 West 40th Street, New York 18, N. Y.

For Youthful Choirs

THE CHAPEL CHOIR BOOK

For Three-Part Mixed Voices (S.A.B.) with Organ Accompaniment

Compiled and Arranged by

Rob Roy Peery

Seventeen numbers for three-part choir, with baritone part adapted to the ranges of both tenors and basses **75c**

THEODORE PRESSER CO. *Bryn Mawr, Pa.*

BERNICE FROST SAYS . . .

PUPILS WHO CAN'T "FOLLOW THROUGH"

From K. V. in Michigan comes the following query: "Why do pupils continue to stumble in their playing, especially when they are playing easy numbers?" Another question from Miss E.B. in Ohio asks: "Is it because pupils today have too much on their minds, when they come to piano lessons, that they cannot relax and play smoothly without stopping?"

The pupils of today *do* have too many activities outside of school and always seem to be in a hurry, but adults are not much better! Teachers must be sure the child is completely relaxed before the lesson is started, even if the pupil has come rushing in and is several minutes late. Nothing can be gained by an attitude of "Now you are late, so we shall have to work as fast as we can."

The feeling of ease is the first step to smooth playing. If the pupil has not prepared his lesson thoroughly, he may stumble. Sometimes—and this is much too often the case—the music is too difficult for the pupil.

Duet Playing Recommended

Duet playing is one of the best ways to overcome this habit of stopping. In that case, after the pupil stops, the teacher continues to the end of the duet. The pupil may be able to start again, and even though it may be in the very last measure, there has been gained some sense of a "follow-through."

Continued use of this procedure will give the pupil increasing ability to see ahead, rather than go back to the beginning. Many incorrect notes may be played in this working-out stage, but the visual training is the more important matter, and no improvement will be made until this seeing ahead is established. (The duets and solos selected for the purpose must be easy for the pupil, and tempi must be slow.)

A nervous condition is generally found with this lack of smooth performance; thus, a cheerful attitude throughout the lesson will help both teacher and pupil.

Reading Improvement

A young high school boy is not improving in his sight reading as he should. I am sure the assignments for this are not being done by him during his practice periods. Should I take time each lesson for this sight reading work? There is so much to be done at each lesson, I feel this reading should be done at home. G. L. N., TEXAS.

Training this boy to be a good sight reader is as important as any other part of his musical training. If the work is not done during practice hours, it must be at the lesson period. Take three to five minutes each lesson; if it is continued even for these short periods, much improvement should be the result. Have the pupil play duets and duos with you.

Adult Memorization

An adult pupil of about third grade rating has just begun her study with me. She has never done any memorizing and insists she cannot memorize. Should I continue to impress the importance of this or drop the idea? J. C., DEL.

Continue to impress this adult with the fact that she can memorize, and that all learning is a process of memorization. Select some interesting adultish first grade solos and memorize them at the lesson. If the young lady retains only a few measures, it may convince her that memorizing is not difficult, but only a matter of application and concentration, plus a little hard work.

Christmas Recitals

We are preparing for several Christmas recitals, all to be very informal. Two of the older high school age boys do not wish to play. Should I insist that they play? Can you suggest any new carols that we might use?

J. F. V., MAINE.

Under no conditions should you insist that the two boys play in the recitals. It is a privilege for anyone to be placed upon a recital program, and if they are not, it is their loss, not yours. Could you not use these boys as ushers? Do not insist upon this, either, if they prefer not to assist.

There are so many excellent collections that I am sure you can find new carols in many of them. Gesu Bambino by Yon, while not strictly a carol, is such a favorite that you will probably want to use it. The following are new issues of about grade two, published by Schirmer: Christmas Prologue, by Goetz; According to St. Matthew, by Hale; and Six Christmas Carols, by Rebe.

Weak Fifth Finger

Is it not necessary to develop a curved fifth finger in a pupil whose fifth finger breaks in and rolls over when using it? It has been suggested that I am stressing this too much, and it may cause tension in the pupil's hand if I continue exercises I am now using with this student. Should I continue to work for strength in this weakness?

C. D, PENNA.

The fifth finger should be strengthened for facility and control. In the exercises do not attempt to raise the finger too high and drop too heavily upon it. Use some lateral motion of the hand to add weight to the finger stroke. Develop this strength slowly and, if necessary, do some table exercises which will add the looseness desired.

MUSIC THEORY FOR AMATEURS
True music understanding through correspondence course (Harmony, Counterpoint, Analysis). Manuscripts discussed, revised, music reading by mail. Write for information. Goldner, 85 Barrow, New York, N. Y.

RUSSELL E. LANNING
PIANO TECHNIQUE THROUGH MUSCULAR CONTROL
Available for Lectures
Write for interesting booklet
Helen MacHugh Studios, 29 James Street, Newark, N. J.

PIANO TEACHERS!

Get Superior Results by Using

CURTIS PIANO COURSE MATERIAL

For Class and Individual Instruction

FUNDAMENTAL PIANO SERIES
by HELEN CURTIS

First Piano Reader ..... $ .75
Preparatory (for very young children)

Supplementary Material—18 pieces
When purchased with First Piano Reader ..... .25

Book I—Grade I (Revised) .. 1.00

Book II—Grade II (Revised-Analyzed) .. 1.00

Book III—Grade III (Analyzed) 1.00

Book IV—Grade IV (Analyzed) 1.00

Book V—Grade V (Analyzed) 1.00

These Books contain the *Highest Type* of *Teaching and Recital Material.*

Each Volume is a Complete Course of Study for the Grade.

Delightful Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

All Pieces in Books II, III, IV and V are Analyzed.

All Material is Closely Graded, proceding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

HARRIS F. ROOSA, *Publisher*

25 EAST JACKSON BLVD. CHICAGO, ILLINOIS

NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

FIVE VERY SHORT PIECES FOR TALENTED YOUNG BIPEDS, by Anis Fuleihan, 60c. Written with the composer's usual individuality, these little sketches are pert and realistic material in present day idiom. Grade 4, with titles for each piece. Southern Music Publishing Company, Inc., N. Y.

WALTZ IN A MAJOR, by J. E. Pedreira, 60c. A melodic fancy in conventional romantic style by a Latin-American composer. The right hand keeps the melody throughout, with nimble eighths moving under the tune's quarters in some sections. Grade 5. Edward B. Marks Music Corp., N. Y.

HANDEL'S MESSIAH, transcriptions by Robert Sheldon, 40c. and 50c. each. Eight arias, recitatives and choruses are here freely transcribed for the pianist of modest technical equipment. The Hallelujah Chorus is a simple, easy arrangement, while the choruses keep their contrapuntal glory. MAZURKA MODERNE and MAGIC CLOUDS, by Joseph Ogle, 40c. each. Good teaching material for grades 3-4, with contrasting rhythms and dynamics. The second piece has a fine effect, though using fairly simple harmonies. MY WORLD, by June Weybright, 4 pieces, 30c. each. For a youngster in Grade 2. These pieces and their illustrative titles are within the scope of a child's imagination and finger-grasp. FOUR CANDY PIECES, by Edward E. Confrey, 35c. each. Likewise Grade 2, these descriptive pieces teach good fingering habits and are melodically and rhythmically interesting. THE WINDSOR MELODY, by Noel Gay, 75c. Devotional in character and in chords except for a brief arpeggio cadenza, this might suit an organ as well as the piano. PALM CANYON, by Frederic Myrow, 60c., CLOUD BANKS, by John Tasker Howard, 60c., LITTLE PRELUDE, by Isabel Van Nort, 35c., ON THE ROAD TO ST. IVES, by M. N. Banks, 40c. These four pieces serve as diversions from the standard teaching list, in grade 3-4. Mills Music, Inc, N. Y.

FOR THE YOUNG PIANIST, arrangements by Fanny G. Eckhardt, 20c. each. Eight classical composers are presented in as many grade 1 pieces in easy settings of their master works, so that the pupil may get acquainted with the best music while yet a beginner. FOUR BY EIGHT, by Pederson-Krag, 20c. These are four short pieces by an eight-year-old, simple in construction but showing taste and style. Grade 1. Century Music Pub. Co., N. Y.

DANCING ON THE HILL-TOPS, by E. H. Adams, 40c. In waltz time, with arpeggios divided between the hands, and with crossed hands for certain notes. Light and graceful, for grade 3. WALTZ PARTNERS and MAYPOLE DANCE, by Walter Spry, 30c. each. Attractive dance rhythms for grade 3, the last like a lively tarantelle. VALSE INTERLUDE, by Louis Philbrook, 50c. This requires clean finger work in the right hand, which has 8th note passages. Tuneful and flowing throughout. The Arthur P. Schmidt Co., Boston.

Piano Methods

ETUDES FOR PIANISTS, Bks I-II, by June Weybright, 60c. each. Very practical material for developing the grade 2-3 pupil. The books contain eight studies each, some attractive enough to serve as pieces. COURSE FOR PIANISTS, by June Weybright, 50c. and 75c. This provides the fourth book (stressing scales and chords) in a teaching course, and the "work books" for books 3 and 4, by a teacher who clearly presents the young pupil's problems. American Academy of Music, Inc., N. Y.

MY MUSIC READING BOOK, by F. F. Binkley, 60c. This is material to supplement the regular practice of the beginner. The tunes are quite familiar so that the player can enjoy himself as he becomes an efficient sight reader. Mills Music, Inc., N. Y.

For Two Pianos

WALTZ IN D FLAT MAJOR, by Chopin-Pennario, $1.25. The original version of the "Minute Waltz" is played on one piano, while the other adds an accompaniment at the interval of a 3rd or 6th. In the slower middle part, the 2nd piano plays a piquant variation. Mills Music, Inc., N. Y.

For Voice

FAVORITE LATIN-AMERICAN SONGS, arr. by Miguel Sandoval, $2. Representing the native music of 10 different countries, these 25 songs of our southern neighbors have a wide range of subjects, moods and rhythms. The colorful melodies combined with very pianistic accompaniments make the songs of real musical value. English versions by Lorraine Finley. G. Schirmer, Inc., N. Y.

WAY OUT YONDER, by Fields, Hall and others, 60c. Eleven western and country songs for voice and piano, or ukulele, for general amusement and entertainment. Piedmont Music Co., Inc., and Edw. B. Marks Music Corp., N. Y.

Instrumental

BERCEUSE and MAZURKA by Paul Sladek, 75c. each. The first of these violin pieces is simple enough for the beginner, keeping an artistic tenderness throughout. The second is quite difficult, presenting full chords in A flat major, and demanding a temperamental rendition. MENUHIM'S SONG, by Eric Zeisel, $1. Arrangement for violin and piano from the opera "Job," declamatory in style and colored with chords in the Hebraic mode. THE DREAM OF OLWEN, by Charles Williams, $1. Arranged for violin and piano, or two pianos, or trio, this is not too difficult for the average student and reveals a flowing melody which is dramatic in feeling. Mills Music, Inc., N. Y. VIENNESE WALTZ, by Gurlitt, 50c. A graceful melody transcribed by Harold Parkman for viola or clarinet, with piano accompaniment, for the beginner. The Arthur P. Schmidt Co., Boston.

Texts

PIANO INSTRUCTION IN THE SCHOOLS, edited by William R. Sur, $1. A highly informative and interesting report on how much and also how piano is taught in our public schools. The surveys made indicate to what extent the piano can be the partner of singing in teaching music in the school class room Music Educators National Conference, Chicago.

FIVE-YEAR GUIDE TO PIANO TEACHING, by Wm. O'Toole, $2.50. A selective list of the best material from all publishers since 1936, through grade 5. Pieces are grouped according to difficulty and general content noted. Creative Music Pub., N. Y.

IN SCHOOLS and STUDIOS

Glesinger Singers' Engagements

GERTRUDE H. GLESINGER (Photo—Abresch)

Artist-students from the studios of Gertrude H. Glesinger are engaged in numerous activities. Ann White, contralto, gave a concert in Bedford Hills, N. Y. Harry Post, tenor, a program in Atlantic City. A recent tour of the Argentine was made by Olga Zlatar, mezzo-soprano. Wally Aspell, baritone, is singing in Montreal. Southern cities recently heard Martha Gerson, soprano. Mme. Glesinger's singers will appear in several student recitals this season. Her workshop of trained children's voices is also preparing programs.

Mme. Glesinger, pupil of Sigrid Arnoldson and Marie Gutheil-Schoder, is a graduate of the Vienna Academy of Music. She has taught voice in Vienna, New York and Charleston, W. Va. For eight years she has been head of the vocal department of the Ralph Wolfe Conservatory of Music, New Rochelle, N. Y. Her career as a concert singer has included appearances in Europe, Canada and the United States.

Stobbi-Stohner Singers Heard

Singers from the studio of Alfred Stobbi-Stohner have started the 1949-50 season with numerous engagements. Dolores Mari, soprano, made her New York debut singing Traviata with the Amato Opera at Needle Trades High School on Oct. 25. On Oct. 30, William Smith, bass, was scheduled to open in the Kurt Weill operetta at the Music Box; he formerly toured with Show Boat. In the Student Prince, opening in Boston on Oct. 3, was William Letters, baritone. Dean Carroll, soprano, is making personal appearances with Helmut Dantine before joining the Student Prince as prima donna (on tour). The soloist with the Bloomfield Symphony on Oct. 16 was Ethel Szabo. Terry Allen, radio baritone, has signed a contract to sing in Rio de Janeiro. Two concerts in Puerto Rico during the Christmas holidays will be given by Vedal Moreno, Puerto Rican tenor, with Mr. Stobbi-Stohner at the keyboard. Mr. Stobbi-Stohner will be heard in his yearly concert in Providence, R. I., on Jan. 22. Another annual event from the studios will be the students recital, with costumes and scenery, in Carnegie Recital Hall.

Scholarship Contest for Piano Students

The American Matthay Association, consisting of pupils and followers of Tobias Matthay, has announced a nationwide scholarship contest. Only pupils of active members of the association, through the age of twenty-five, will be eligible, and allowances will be made for those who served in the armed forces during the war. The dates of the contests are: state—Nov. 5; regional—Nov. 19; national (final)—Dec. 3, at Studio 806 Steinway Hall. The winner will receive $500 for study here or abroad with a Matthay-trained teacher.

Further information may be obtained from Rose Raymond, National Chairman of Scholarship Contest, 320 West 86th Street, New York 24, N. Y., or by writing to the Secretary, Raymond E. Sparks, 160 Orchard Road, Solvay 9, N. Y.

Wins Organ Scholarship

Charles Thrash, Jr., young Atlanta organist, has been awarded the $1,000 organ scholarship conferred by the National Society of Arts and Letters. This award was established by Bonita Crowe, organist, pianist and composer, who presented the certificate to Mr. Thrash at a musicale in the home of Mrs. M. Robert Guggenheim in Washington.

Christina De Santi Opens N. Y. Voice Studio

Christina De Santi, who has opened a voice studio in New York, has an extensive opera and concert background here and in Europe. Mme. De Santi studied in Belgrade and Vienna, graduated from the Royal State Academic High School of Music in Berlin. In Rome, she worked with Maestros di Pietro, Theopholo di Angeles (both of Liceo St. Cecilia) and Gemma Bellincioni; in Milan with C. Carignani, Bello, Bettinelli and acting with Teresa Boito-Valvasure. Her first career was that of a concert pianist. After she turned to voice, she sang leading soprano roles in Milan, at the Royal Operas of Rome and Belgrade, and in Livorno, Naples, and cities of France, Holland, Mexico and the United States. Thirty leading roles comprise Mme. De Santi's repertoire, including those in Aida, Trovatore, Masked Ball, Tosca, Andrea Chenier, Gioconda, Forza del Destino, Norma, Juive, Otello and Wagnerian operas. Recital appearances in this country for the singer have been in New York, Philadelphia, Boston, Harrisburg, Pittsburgh, Chicago, Detroit, San Francisco, Los Angeles, Fresno, San Diego, Portland, Seattle. She has taught privately in Chicago, Los Angeles, Seattle, as well as in Milan and other European cities.

Syracuse University Adds to Faculty

Louis Krasner, former concertmaster of the Minneapolis Symphony under Dimitri Mitropoulos, has joined the faculty of the Syracuse University College of Fine Arts, Syracuse, N. Y., as professor of violin and chamber music. Additional faculty appointments include assistant professors Ruth Pinnell, voice; Marian L. Loveless, music education; and Robert W. Morgan, piano. Both Mr. Morgan and Miss Pinnell have been on the faculty of the University of Kentucky, while Miss Loveless comes from the Arthur Jordan Conservatory of Music, Indianapolis.

Delta Omicron Awards

Delta Omicron, national music fraternity, has increased its annual scholarship awarded at the Interlochen Music Camp in Michigan to $75 for 1950. A tuition scholarship of $125 also will be given at the Berkshire Music Center next summer to a graduate student of Delta Omicron. Edalyn Bledsoe Burger won the Delta Omicron scholarship there this past summer. Miss Burger, a mezzo-soprano from Chicago, has made professional appearances in concert and opera in Chicago and other cities of the Middle West. She is a graduate of the American Conservatory of Music and has been a member of Delta Omicron for several years.

SCHOOL NOTES

Joaquin Nin-Culmell, pianist, composer, has been appointed chairman of the department of music, Williams College, Williamstown, Mass.

Mildred Milford has joined the faculty at Ball State Teachers College, Muncie, Ind., as piano instructor; she appears in recital there on Nov. 2.

May Etts, associate of Guy Maier, is teaching at the Steinway Building on Tuesdays and Fridays. On Oct. 25 she began five Tuesday morning classes in the Principles of Maier Technic.

The New York Trio (Frances Blaisdell, flute; Lucile Lawrence, harp; Seymour Barab, cello) gave a program on Oct. 21 at the Mannes Music School.

Lillian Reznikoff Wolfe has removed from her Brooklyn studio, and now teaches piano in Steinway Hall, N. Y.

ADDRESSES WANTED

Dorothy Arden	Helen Martin
Eva Lynne Booth	Paul Kent Nero
Mary Rucker Brooke	Djina Ostrowska
Joseph Brunel	Bernard Parronchi
Rachelle Cariay	John H. Patrick
Peter Chambers	William Reid
Freeda Cluff	Marian Rudley
Rosabelle De Long	Charles A. Ruetschi
Christina Fonteyn	Francis Rynas
Adele Jackson	Paul A. Smith
Beverly Kirk	Dean Allen Verhines
Eyvind Laholm	Otto Lehmann

$4615 in Prizes
Send Records Now
Consult Rules

NATIONAL GUILD of PIANO TEACHERS

Non-competitive Auditions
Regularly Each Spring
In 300 Cities.

American Musicians Welfare Association

New Scholarships for 1950

Write

IRL ALLISON, M.A., Mus.D.,
Founder - President
Box 1113 . . . . . Austin, Texas

UP AND DOWN THE GUILD KEYBOARD

John Thompson spoke in Town Hall, New York, Oct. 19, and **Edith Bane** will show technicolor motion pictures there, Nov. 10.

Clarence Burg, dean of the School of Music, Oklahoma City University, was awarded an honorary degree of Mus. D. by the College of the Ozarks, Clarksville, Ark. **Charles Chapman**, carilleonneur of the Luray (Va.) Singing Tower, is playing three compositions written especially for him by **LaSalle Spier,** of Washington.

Herman Allison, Guild Collegiate Diploma Winner with **Elizabeth Tillman,** served as accompanist with **Ezio Pinza,** and now is at the piano for **Margaret Truman.** He will play the Rachmaninoff Second Concerto as soloist with the Atlanta Symphony, Dec. 17. **Helen Knox Spain,** music and art editor of the Atlanta Journal, said to a Musical Courier reporter concerning the appointment of **Herman Allison** as **Miss Truman's** pianist: "Last year we had the thrill of hearing **Louis Roney** sing under Mitropoulos when the latter brought the Minneapolis Symphony to Atlanta. Eugenia Snow, pianist, and Lucien Thomson, harpist, are filling more and more engagements in the New York area. Yes, Atlanta youngsters are coming of age in the concert world."

Evelyn Jackson has been made a Life Director of Atlanta Music Club. She has worked for 60 years for music in the state of Georgia, founded the Georgia MacDowell Festival, and even her own "P.T.A.," where the parents make all arrangements for pupils' recitals.

The Atlanta Music Club sponsors a series of artist recitals and a Student Concert Guild in charge of **Mrs. Holcombe Green, Helen Boykin** and **Mr.** and **Mrs. Robert Lowrance.**

LOIS BURKHOLDER, NGPT Regional chairman, is arranging Guild Auditions for Los Angeles, Hollywood, Pasadena and Glendale. She was official pianist in her husband's orchestra in Seattle, taught in his school, and since coming to Los Angeles has devoted herself to writing.

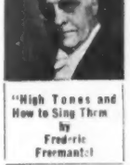
Mrs. Steve Christie gave a reception for new Guild members at her home in Decatur, Ga. She is organizer of the Decatur Piano Ensemble, which gives a charity performance each year directed by **Lillian Gilbreath,** of the faculty of Agnes Scott College.

Mrs. C. J. Giroir, Guild chairman at Pine Bluff, Ark., is state president of MTA and MENC, and spoke on Arkansas Music at the San Francisco convention.

Ruth Ellen Jansen, Guild chairman of Little Rock, Ark., is program chairman of the Musical Coterie of 100 active members who bring artists to that city and back the Arkansas State Orchestra, of which **Josef Blatt** is the conductor. **Patsy Farell** will present Mendelssohn's Hymn of Praise with chorus of 30, organ and piano on Nov. 20 at Christ Episcopal Church, Little Rock. **Peggy Kinard** will appear at El Dorado and Little Rock in November recitals. **Lucy Coy Tucker** has copyrighted a system of teaching chords.

Irl Allison, president of the Guild, was guest at the country club tea preceding the recent **Lankford-Martin** two-piano concert at Ft. Worth, Tex.

Learn to Sing HIGH TONES
with confidence and ease



"High Tones and How to Sing Them" by Frederic Freemantel

Once you learn the *why* and *how* of high tones, you acquire the confidence needed to add richness and quality to your voice. Dr. Freemantel, internationally famous voice teacher, gives you all the correct rules for mastering high tones in his practical book "HIGH TONES AND HOW TO SING THEM." It's a find for every singer—clearly written and easy to follow. Order your copy today. Only $3.

FREEMANTEL VOICE INSTITUTE
Dept. MC, Steinway Hall, 113 West 57th St.
New York 19, New York

MANHATTAN SCHOOL OF MUSIC
Janet D. Schenck, Director
COURSES LEADING TO
Bachelor of Music and Master of Music Degrees
Diploma and Post-Graduate Diploma
A DISTINGUISHED FACULTY INCLUDES
HAROLD BAUER, piano DIRAN ALEXANIAN, 'cello HUGH ROSS, chorus
HUGO KORTSCHAK, violin FRIEDRICH SCHORR, voice HOWARD MURPHY, theory
VITTORIO GIANNINI, composition
CATALOG ON REQUEST
238 EAST 105th STREET, NEW YORK 29, N. Y.

Philharmonic Reports Deficit Of $43,975 for 1948-9

At the annual meeting of the Philharmonic-Symphony Society on Oct. 11 at Steinway Hall, Charles Triller, chairman and president, read the report of the 1948-49 season, and Floyd G. Blair, treasurer, the financial report. Mr. Triller summarized concerts given in New York and on tour last season and listed the conductors, then noted that "the attendance at 103 Carnegie Hall regular subscription concerts was 255,530, representing approximately 91-1/5% of the capacity of the hall, as compared with the attendance at 103 concerts of the previous season of 272,800, representing 93-2/5% of the capacity of the hall." He spoke of the plans for 1949-50, and discussed problems facing orchestras of America in general, chiefly caused by mounting expenses.

Mr. Blair reported that for the fiscal year ending May 31, 1949, the gross cost of operations (including tours) was $1,228,800.28. Of this sum $1,124,382.84 represented the cost of operations (excluding Pension Plans) and $104,417.44 the cost of carrying the Pension Plans for the benefit of members of the Philharmonic-Symphony Orchestra and the office staff. Under the former plan, 17 members are receiving life pensions; 16 under the plan in operation for the last five years.

Receipts from concerts in 1948-49 were $543,215.45. Broadcasting fees, phonograph royalties, tours and special concessions, $551,144.11. Receipts and income from investments allocated to Pension expenses, $90,464.95. Combined receipts, $1,184,824.51.

A concert deficit of $30,023.28 and a Pension Plans deficit of $13,952 49 resulted in a total operating deficit for the year of $43,975.77, offset by Endowment Fund Income, contributions from the Auxiliary Board, Radio Membership and Guarantee Fund.

Mr. Blair spoke of the Federal Admissions Tax, which represented $109,420.10 collected from ticket purchasers, which he maintains represents in time of peace "an unwarranted burden on supporters of the orchestra." Ralph F. Colin, counsel for the society, has again filed a brief in Washingotn urging repeal of this tax. Mr. Blair noted that record royalties of the society have been affected by the temporary confusion caused in the record business by the introduction of the new long playing records. He also pointed out that the Philharmonic broadcasts this year are no longer commercially sponsored; they are, however, carried by Columbia Broadcasting System as a sustaining program. The fee for broadcasting received by the society is thus cut more than half.

Mr. Blair concluded that "for 1949-50 the society faces a situation more serious than it has confronted in some years." Despite "every effort to reduce expenses it is evident that the operating deficit for 1949-50 will far outrun last year's."

Szell Launches Cleveland Series

CLEVELAND.—Returning after a summer of European sojourn and music-making, George Szell resumed his post as musical director of the Cleveland Orchestra for his fourth season. His first pair of concerts offered a reading of the "Eroica" which was exemplary in its classic vein. After the intermission we heard Stravinsky's Firebird and the exuberance of the early Richard Strauss as expressed in his Till Eulenspiegel. For his second pair Mr. Szell repeated the Bartok Concerto for Orchestra in an impressive reading, closing the evening with a deeply moving Tchaikovsky "Pathétique."

Although the symphony season was launched two weeks earlier than in previous years, it was preceded by several other important music events—an exhilarating song recital by Elena Nikolaidi, opening the Bernardi course, and under the same management the Charles Wagner opera company in splendid performances of Cavalleria and Pagliacci. The Greek contralto captivated her audience with her marvellous interpretation of Schubert, Mahler, Strauss, as well as early classics and Greek folksongs.

For its first attraction the Civic Music Association presented Ebe Stignani, mezzo-soprano, whose artistry was excellently shown.

Another early presentation was the rarely heard La Sonnambula of Bellini, presented by the Cafarelli Opera Group. Miss Cafarelli trained the chorus most efficiently; for the final performance, which Ernesto Barbini of New York conducted, the principal roles were sung by Vanna Doglio Palumbo, charming soprano, and Costanzo Gero, tenor; the rest of the cast consisting of members of the resident opera group. A large, enthusiastic audience applauded singers, orchestra, chorus, director and conductor.

That indomitable organization known as the Cleveland "500" opened a six-week series of six light operas. The first was a highly entertaining performance of The Song of Norway at the Public Music Hall. Under the expert guidance of Isaac van Grove, assisted by the gifted Theodore Bloomfield, formerly apprentice conductor to the Cleveland Orchestra under George Szell, and with the leads in such experienced hands as Lawrence Brooks, Helena Bliss, Robert Schaefer, Doreen Wilson and Geraldine Hanning, it turned out to be a colorful, professional stage show. Chorus, costumes, scenery and ballet were of fine calibre.

ROSE WIDDER.

Peter Pears, Benjamin Britten Arrive for Tour

Benjamin Britten, composer, and Peter Pears, English tenor, arrived in New York on Oct. 19 on the S.S. Queen Elizabeth to open a six weeks' joint recital tour of the U. S. and Canada. The League of Composers tendered a reception in their honor at the Museum of Modern Art. Their first recital appearance here was at Town Hall, New York, Oct. 23. On Oct. 27 they appeared in Georgetown, Washington, D. C, under the auspices of the Dumbarton Oaks Research Library and Collection. Following appearances in Canada (Toronto Royal Conservatory, Ottawa and Montreal, and CBC radio performance of Britten's cantata Saint Nicolas conducted by the composer, and another broadcast by the two in joint recital) the artists return to New York Nov. 7 to appear with Thomas K. Scherman and the Little Orchestra Society in Town Hall, Britten leading two of his works as guest, with Pears as soloist.

Colleges to be visited include: Princeton University, Oct. 29; Jonathan Edwards College (Yale), Swarthmore College, Lehigh University, Michigan State Teachers College, the University of Illinois, and the University of Southern California (performance of Saint Nicolas). Another appearance is before the Detroit Pro Musica. The tour ends with the Los Angeles Philharmonic Orchestra, in three concerts at Los Angeles and Pasadena, Britten serving as guest conductor and Pears as soloist. They return to England early in December.

NEWS IN BRIEF

Nan Merriman, mezzo-soprano, sang in Toronto on Oct. 28, and in Trenton, N. J., on Oct. 31.

Jean Casadesus, pianist, who has completed a tour of Holland, will give 20 concerts in the United States this season.

Carey Sparks, tenor, made his television debut over WJZ-TV several weeks ago on Market Melodies; he was interviewed by Ann Russell and Walter Herlihy. During the Jewish holidays Mr. Sparks was a soloist at the Astoria Center of Israel under Cantor Richard Cohn. He has been engaged for the second season at St. John The Baptist Church, White Plains, N. Y., under the direction of Ronald Portman, A.G.O.

Richard Elisasser, organist, has begun the first of several tours with concerts on the Pacific Coast. On Oct. 23, he was heard in Riverside, Calif.; on Nov. 3, plays in Kalamath Falls, Ore.; 5, Medford, and, 6, Corvallis, Ore ; 8, Spokane, Wash.; 10, Reno, Nev.; 12, Los Angeles (White Memorial Seventh Day Adventist Church). On Nov. 27 he appears in Warren, Ohio, beginning a week of appearances in that state.

Ettore Verna is putting on a short season of opera with his singers at the Teatro Lirico in Milan. Eva De Luca appeared there in Traviata in September.

Helen Le Claire, contralto, will open the concert series at Ohio Northern University, Ada, Ohio, on Nov. 8.

Alfredo Gandolfi, former leading baritone of the Metropolitan and Chicago Operas, gave a concert on Oct. 30 in Boston.

Winifred Heckman, mezzo-soprano, will be a soloist at the ceremony at Drury College, Springfield, Mo., on Nov. 3, when Rodgers and Hammerstein will be awarded honorary degrees.

PASSED AWAY

KARL DOKTOR, 64, noted violist, passed away in New York on Oct. 17. He was a graduate of the Vienna State Academy and in his teens became solo violist of the Konzertverein Orchestra in that city. In 1915 he joined with Adolph Busch in the formation of the Busch Quartet, coming to the U. S. with it in 1934, and later becoming an American citizen. He taught at the Philadelphia Musical Academy. Surviving are his widow, and son Paul, a teacher at the University of Michigan.

EDWARD J. MELTZER, 45, conductor, died in a plunge from a building in Chicago on the evening of Oct. 20. Mr. Meltzer had served as musical director of the Midwest Opera and the New Era Opera of Chicago. He was director of the Meltzer Institute of Music in that city, which presented workshop courses in Detroit, Toledo and Peoria, and in 1947 was conductor of the Peoria Symphony Orchestra.

MRS. ROSALIE ORMANDY, 73, mother of Eugene Ormandy, conductor of the Philadelphia Orchestra, passed away in New York on Oct. 12. Surviving also are two other sons, Martin, a cellist in the New York Philharmonic-Symphony, and Dr. Lazlo Ormandy of New York.

ALDA ASTORI, pianist, passed away in a New York hospital on Sept. 9. She was born in Florence, and came to the United States in 1924. Besides appearing as soloist, she was a teacher.

OPPORTUNITY

FOR SALE: Mason and Hamlin Concert Grand Piano. In excellent condition. 123 Benevolent Street, Providence 6, R. I. Mme. Charbonnel.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
81st Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.
Arved Kurtz—Warner M. Hawkins Directors August Fraemcke—Carl Hein Former Directors
NEW YORK COLLEGE OF MUSIC
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival
West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited Co-educational
For catalog, write Edwin Gerschefski, Dean

Ariel Rubstein Director PORTLAND SCHOOL OF MUSIC Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart St., Chicago 22, Ill. Tel.: BRU 1137

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS
A Non-Profit Institution — Founded in 1883
write for catalog to Garry A. White, Director
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

MACPHAIL College
OF MUSIC Catalogue mailed on request
Member, Nat. Assn. Schools of Music
LaSalle at 12th St., Minneapolis, Minn.

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. WE. 9-7815

NORTH PARK COLLEGE SCHOOL OF MUSIC
A music school on a College Campus.
Donald Chiesa, Dean, 3225 Foster, Chicago, Ill.

METROPOLITAN SCHOOL
OF MUSIC — Leonard Keller, *President*
Artist Faculty: Martial Singher, Milton Preves, Leonard Sorkin, Esther Payne
Instruction in all branches of Music and Allied Arts
Catalogue on request: 207 South Wabash Avenue, Chicago, Illinois

WINGATE SCHOOL OF MUSIC
304 MAIN STREET ORange 4-9037 PIANO — ORGAN — HARP
EAST ORANGE, N. J. VIOLIN — CELLO — VOICE

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Non-Professionals, Children
Class and Individual Instruction. Artist Teachers. Scholarships for Orchestral Instruments
Artist's Diploma or Teacher's Certificate
DAVID & LEOPOLD MANNES, Directors, Rm. 32, 157 East 74th St., New York 21. Butterfield 8-0656

JACK EPSTEIN
BARITONE—TEACHER of SINGING
Opera and Music Guild of Palm Beach, Fla.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
4107 Camero Avenue Hollywood 27, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

GEORGE BARATI
CONDUCTOR—COMPOSER—CELLIST
San Francisco-Berkeley area
2333 Channing Way, Berkeley 4, Cal.

BERNARD KIRSHBAUM
PIANIST — TEACHER — COACH
Music Counsellor Placement Bureau.
Pedagogy for teachers.
71-08 147th St., Kew Gardens, N. Y. BO. 3-5751

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 664 N. Michigan Ave., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4139

Adrienne HATCH
TEACHER OF PIANO
Private & Class
500 West 176th St., New York 33, N. Y.

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO
Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

IDA DAVENPORT
SOPRANO
Teacher and Coach
OPERA — RADIO — CONCERT
175 Riverside Dr., N. Y. 24 Tel. SC. 4-2462

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory—Fine Arts Bldg.

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

Cincinnati Conservatory of Music
LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Address C. M. Benjamin, Registrar Box M.C., Cincinnati 19, Ohio

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

ROOSEVELT COLLEGE—SCHOOL of MUSIC
A complete music school—fully accredited
Studies in Applied and Theoretical Music leading to Bachelor of Music degree
Bulletin on request
430 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS — WAbash 2-3580

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld **RUDOLPH GANZ, President**
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

SCHOOL OF American Music
446 W. 43rd St., N.Y.C.
PHONE LO 4-1952-3
Professional instruction Piano, Voice and Instruments for Opera, Concert, Symphony and Popular Music Field. Four Dance Bands. Free Auditions. Day-Eve. sessions. Approved for Veterans. Registration now for November term. Catalog on request.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
724 Fine Arts Bldg., Chicago WE. 9-2494

REINHOLD SCHMIDT
BASS-BARITONE **School of Fine Arts**
University of Kansas, Lawrence, Kansas

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MARGO SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
Har. 8438

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

Florence TRUMBULL
PIANIST-TEACHER
2118 N.W. 18th St., Oklahoma City 7, Okla.

LEO HEIM
PIANIST
Accompanist-Teacher
American Conservatory, Chicago, Ill.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

BLANCHE STROM NORDBERG
PIANIST - ORGANIST - ACCOMPANIST
5134 N. St. Louis Ave., Chicago, Ill.
Tel.: KE. 9-1437 HA. 7-8438

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey.

RHEA SHELTERS
COACH-ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill.—WE. 9-5220

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

For* YOUR CHICAGO RECITAL *Consult
BERTHA OTT
Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave., Sylvania, Ohio
Bernice Swisher Oeshsler, Exec. Sec'y-Treas.
National President: Marguerite Wilkie Walker, Dean of Women, Texas Technological College, Lubbock, Tex.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

SIDNEY RAPHAEL
COACH - ACCOMPANIST
425 W. 57th St., N.Y.C. CO 5-5451

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

DOROTHY JORDAN
DRAMATIC SOPRANO
Concert - Radio
825 Orchestra Bldg. Chicago, Ill.

MYRON CARLISLE
". . . flexible baritone of luminous quality."
CONCERT — ORATORIO
1832 N. Lincoln, Chicago, Ill. MO. 4-1523

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director, Altoona Civic Symphony and Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

PRO MUSICA TRIO
Nina Mesirow Minchin, Pianist-Founder
Ennio Bolognini, cellist; Fritz Siegal, violinist
Plaza Hotel—Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

Carmel Alcaro
YOUNG CONCERT PIANIST
Available for Concerts, Recitals, Instruction
1 E. Fordham Rd., Bronx, N.Y.C.—FO 7-7873

MAURICE G. IVINS ANNADAZE
Baritone **Piano**
Teacher of Voice **Coach—Accompanist**
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

ILONA DETHLOFF
CONCERT SOPRANO — TEACHER
931 Kimball Bldg., Chicago, Ill. WEB. 4589

HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash Chicago, Ill.

MILDRED MILFORD
PIANIST
Suite 701, 119 West 57th Street
New York, 19, N. Y.

Vera MIROVA
DANCER—TEACHER
111 E. Chicago Ave., Chicago, Ill. Tel.: DE. 7-5083

CECILE de HORVATH
CONCERT PIANIST and TEACHER
526 Fine Arts Building, Chicago, Ill.

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York Circle 7-0763

Concert Management

BERNARD R. LA BERGE, INC.

119 West 57th Street, New York 19, N. Y.

Tel.: Circle 6-9164 *Cable Address:* **BOLABER, N. Y.**

Presents for the Season 1949-50

Violinists

MISCHA ELMAN
SAMUEL DUSHKIN
ROBERT KITAIN
ANDRE de RIBAUPIERRE

Cellists

HORACE BRITT
LUIGI SILVA

Pianists

JACQUELINE BLANCARD
JAN CHERNIAVSKY
RICHARD KORBEL
MAXIM SCHAPIRO
ALEXANDER UNINSKY

Harpsichordist

SYLVIA MARLOWE

Baritone

YVES TINAYRE

Harpist

ARTISS De VOLT

CHAMBER MUSIC

Quartets

HUNGARIAN QUARTET
PAGANINI QUARTET

String Trio

PASQUIER TRIO
(from Paris)

Piano and String Trios

BRITT TRIO
(from University of Texas)
MANNES TRIO

Flute, Harp and Cello

NEW YORK TRIO

Special Attractions

THE ENGLISH INTIMATE OPERA OF LONDON
(Dr. Frederick Woodhouse, Director)
THE ENGLISH DUO
(Viola Morris and Victoria Anderson)
BLANCARD — de RIBAUPIERRE
(in recitals of violin and piano)
REDING-PIETTE
(duo pianists)
PAUL WITTGENSTEIN
(one-armed pianist)

Organ Virtuosi

European

FLOR PEETERS, Organist-composer of the Cathedral of Malines, Belgium

American

WALTER BAKER
CLAIRE COCI
CHARLES COURBOIN
DAVID CRAIGHEAD
CATHARINE CROZIER
VIRGIL FOX
HUGH GILES
GEORGE MARKEY
FREDERICK MARRIOTT
ALEXANDER McCURDY
ROBERT NOEHREN
BERNARD PICHE
ARTHUR POISTER
RICHARD ROSS
ALEXANDER SCHREINER